KEEP IT CLEAN MULTI-NEEDLE MACHINE MAINTENANCE

DESIGNS
IN MACHINE EMBROIDERY

2019 Quilt Along

Mixed Media Monograms

January/February 2019 • #114
Volume 20, Issue 1 • www.dzgns.com

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DESIGNS
IN MACHINE EMBROIDERY
Published since 1998

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Published the 1st of the following months:
January, March, May, July, September, November

Current issues available at newsstands or through subscriptions.

Rates: $32.97 per year (six issues) in the U.S.
Foreign subscriptions: $41.97 (U.S. funds only)

Designs in Machine Embroidery is printed on 10% recycled paper. All inks used contain a percentage of soy base.

Our printer meets or exceeds all Federal Resource Conservation Recovery Act (RCRA) Standards.

Our printer is a certified member of the Sustainable Forestry Initiative (SFI) program.

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Designs in Machine Embroidery (USPS#024-584) is published bi-monthly by Great Notions News Corp., 10495 Olympic Drive Suite 100, Dallas, TX 75220. Periodicals Postage Paid at Dallas, TX and additional mailing offices. Subscription rate is 6 issues for $32.97. Single copy rate is $6.99.

POSTMASTER: Send address changes to
Designs In Machine Embroidery
10495 Olympic Drive Suite 100, Dallas, Texas, 75220.

CPM#40065056

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Between Friends

Maybe an exercise program or new diet is at the top of your list of New Year resolutions for 2019. Commitments to improving our health are important but so are commitments to expanding our creative skills. After all, machine embroidery is our passion, it's how we really want to spend our time. I encourage you to delve into techniques and projects that are new to you. Stretching your skills is what will keep you motivated all year long. And if you're happy in your sewing room, that happiness will spread to other areas of your life.

Just like pledging to an exercise program, it's important to not over-commit. Start with manageable steps and you'll start to reach your goal. If you want to finish a 10K, start with a half-mile and work your way to the end goal. If you want to learn to quilt with your embroidery machine, start with one block. See if you like the process and note how much you've learned. We have a new designer on board, PJ Wong, who will guide you through a year-long series of quilting with your embroidery. You'll learn how to piece and quilt in the hoop. If you work along with the series, by next year, you'll have a whole quilt.

" If you're happy in your sewing room..."

The New Year is also the time to freshen your home. Start in your sewing room with mixed media wall art. Debbie Henry combines cork, wooden spools, old buttons and more into a charming display of sewing notions. Embroidered letters on cork are the finishing touch.

Turn plain felt into a fun garland of pom-poms to spiff up a child's room. JoAnn Connolly shows you how on page 28. And if your bathroom needs a refresh, consider new monogrammed towels. Alba Fekete takes a modern approach to a traditional embellishment on page 32.

Have you ever considered creating a monogram for a place, not a person? Cathy Sundermann's, Are We There Yet on page 50, just screams of creativity. If your family has been blessed with a favorite gathering spot, then that locale may very well deserve its own monogram.

It makes want to pack my bags and head to my favorite beach house!

Happy Stitching!

Eileen Roche

Eileen Roche,
Embroidery Expert &
Editor of Designs in Machine Embroidery

www.dzgns.com/blog/

Visit Eileen's Blog for more fun from Behind the Scenes

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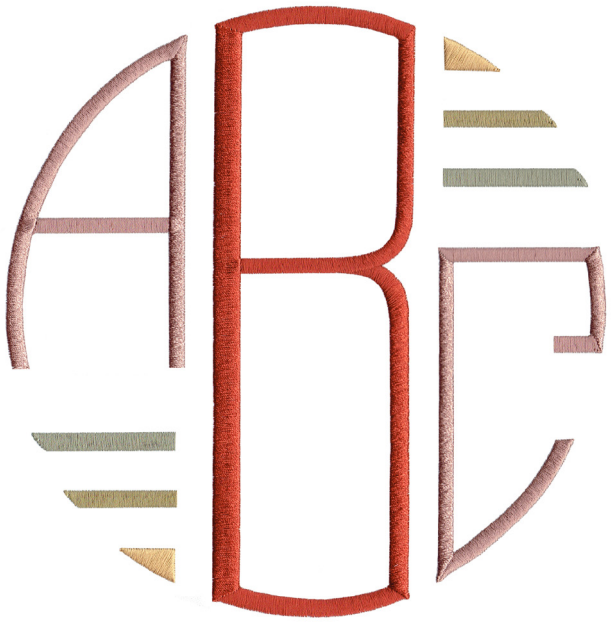
Design Pictured: 3 in Interlocking Monogram by Kinship Kreations (FTDPKK001).

What's New In Designs



Circle XL Monogram Set 2
Embroidery Arts
embroideryarts.com

Biscornu Cushion
Sweet Pea Machine Embroidery Designs
swpea.com

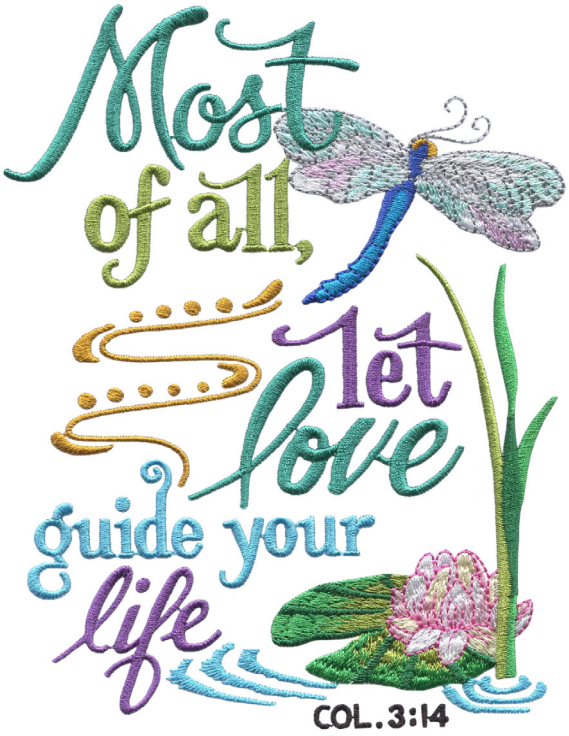
Delicate Daisy Stems (M21193)
Embroidery Library
emblibrary.com

ADL-89 Love is in the Hair
Amazing Designs
amazingdesigns.com

Cityscape Table Runner
Sweet Pea Machine Embroidery Designs
swpea.com

Cutwork Flowers
Applique for Kids
appliqueforkids.com

Wise Guy Owl (Stuffed) (UTZ2767)
Urban Threads
urbanthreads.com



ADC-328 Inspirational Faith Quotes
Amazing Designs
amazingdesigns.com

An easy-to-make zippered case, personalized with a monogram, is an ideal accessory or gift. Use modern, non-raveling fabrics or craft materials for fast assembly, leaving you plenty of time to perfect the embroidery.

MOD monograms

By Denise Abel and Kate Bashynski, Nancy's Notions

Embroidery Products

Amazing Designs™ Monogram It!™ Embroidery Software (AD-MI)

Download

Download the FREE Fun, Fast Zippered Case pattern at www.nancysnotions.com/dimeV114

Supplies

⅓ yd. white cork fabric (27" wide)
⅓ yd. natural cork fabric (27" wide)
Sticky Back Tear Away Stabilizer
Two 12"—18" nylon coil zippers
Coordinating all-purpose threads
Optional: Sewer's Fix It Tape

Helpful Notions

Klasse Titanium Embroidery Needles, size 75/11
Curved embroidery scissor, such as the 5" Embroidery Nippers
Erasable fabric marking pen or pencil
Wonder Clips
Point turning tool, such as Point 2 Point Turner
Optional: Zipper foot
Optional: Translucent Foundation Paper for printing templates
Optional: Embroidery Reference Cards

Threads

Madeira Rayon embroidery threads: 1042 and 1145
Prewound bobbins

Note: All embroidery products, supplies, and threads are available at Nancy's Notions®, www.nancysnotions.com

Select Fabric and Stabilizer

The idea of using cork fabric is so appealing: it is non-raveling, easy to sew, and looks totally mod! We had to try it for embroidery.

Choosing cork fabric helped narrow our choice of stabilizers. We did not want to hoop the cork fabric, so the stabilizer would need to be hooped and have adhesive to hold the fabric for embroidery. We decided to try a tear away self-adhesive paper-backed stabilizer for our test sample.

Cut one 10" square for the zippered case and set aside.

Cut an approximate 9" x 12" rectangle for a stitch sample.

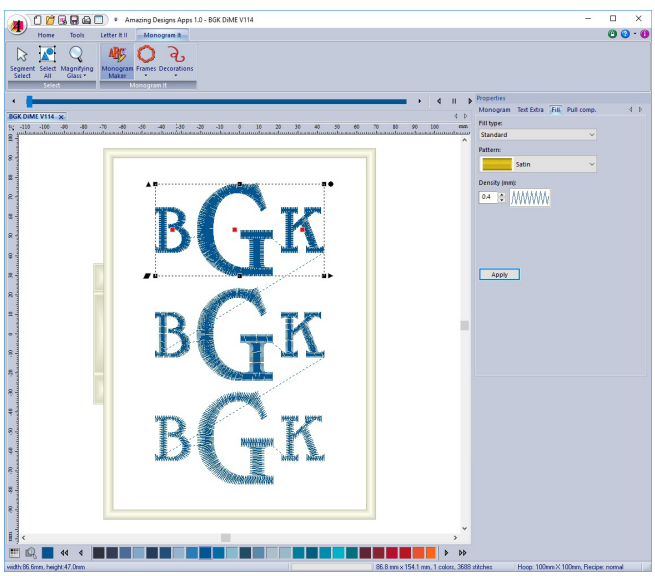
Select a Monogram

We chose the Sherwood font as a 3 Letter Monogram in the Monogram It! Embroidery Software.

Knowing that we wanted to use a specialty fabric for the project, we also wanted to test the embroidery before stitching the final project. To get a clearer picture of how the embroidered stitches would look, we did all the preliminary work using the software.

Here's what we did:
After selecting the font and monogram style, we determined the height of 47mm to fit on the zippered case, and chose the Standard Fill Type and Satin Pattern.

Stitch density was next. For the testing, we repeated the same monogram in three different densities: 0.4, 0.6, and 0.9 to determine the best suited for our fabric.



Remember to make notes on an Embroidery Reference Card and save your monogram files for future use.

Stitch a Density Test

Set up your embroidery machine, following the owner's guide.

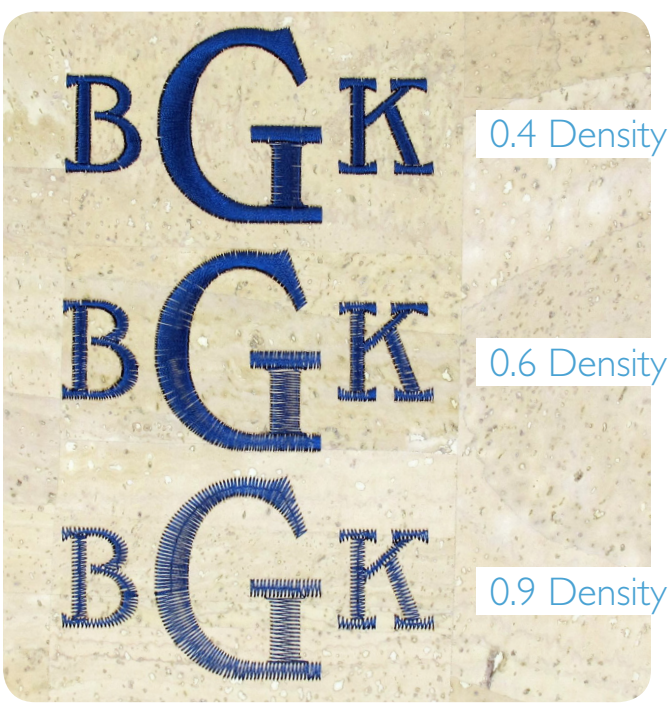
Insert a new embroidery needle and thread the machine with desired embroidery thread and bobbin thread.

You are almost ready for embroidery—hoop stabilizer (paper side up), peel away the protective paper, and apply the sample fabric to the exposed sticky surface.

This is also a great time to test any marking pens or pencils. It is much better to find out that marks don't disappear on the sample.

Begin the embroidery stitching. Make notes on the reference card or directly on the stitch sample.

If desired, make changes to the monogram file and stitch another test sample. In the end, we liked the first, upper-most stitching, the 0.4 density. The fabric backing of the cork holds the stitches well and the stitch coverage looks beautiful.



Embroider Monogram on Case Front

Select the desired final monogram design from your test sample.

Mark the position of the upper edge of your monogram on the 10" square, centered and 3/4" below upper edge.

Another option is using a printed template secured with small pieces of Sewer's Fix It tape. We prefer to use templates printed on Translucent Foundation Paper to eliminate the need for marking the fabric. The paper is semi-transparent, making it easy to position a design in the right place.

Hoop another piece of stabilizer and attach the cork fabric square. Embroider.

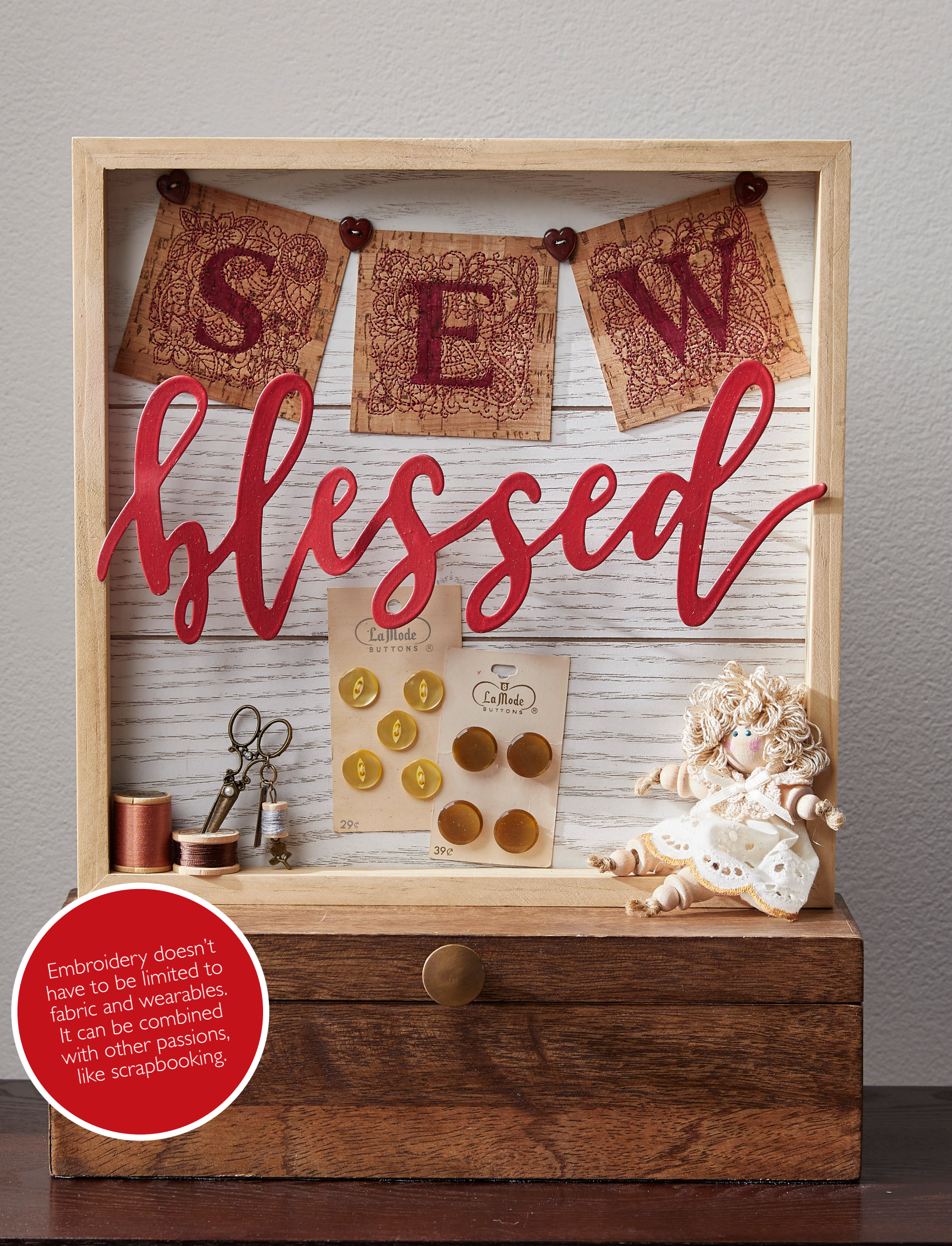
After embroidery is complete, gently tear away the excess stabilizer.

Assemble Zippered Case

Complete the zippered case following the free, downloadable Fun, Fast Zippered Case pattern at www.nancysnotions.com/dimeV114 .

Position monogrammed edge of the cork fabric square along the zipper tape for the first seam of the case construction.

Have fun with Monogram It! Embroidery Software. We used a one Letter Monogram in the Sophisticate font combined with two Decorations for a second zippered case. Remember, by creating a stitched test sample, you can confidently embroider mod monogrammed gifts and accessories.



Embroidery doesn't have to be limited to fabric and wearables. It can be combined with other passions, like scrapbooking.

Word Play

By Debbie Henry

Debbie Henry submitted two inspring projects for this issue, "Sew Blessed" and a framed monogram.

Embroidery Products

Lovely Letters, from PicklePieDesigns.com
Mendhika Alphabet, from UrbanThreads.com
Embroidery editing software (Embrilliance)

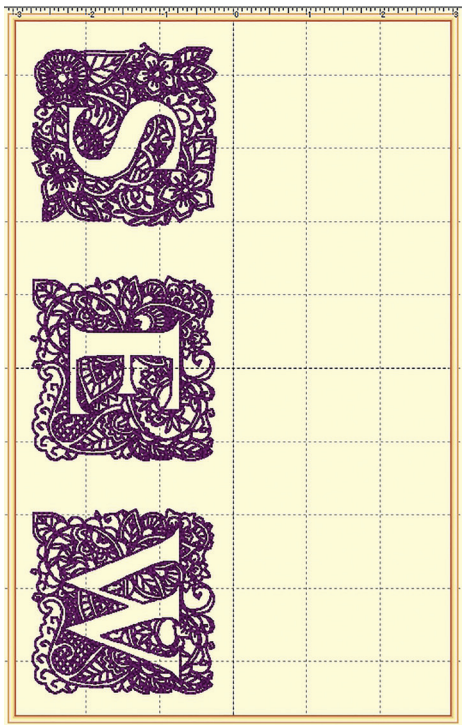
Supplies

Cork fabric, from EmbroideryGarden.com (natural) and SewManyCreationsNY.com (wine)
Scrapbook or other decorative paper
Dixie Belle chalk mineral paint (Muscadine Wine)
Picture frame
Shadowbox
Craft glue
Double-sided adhesive
Permanent marker
Craft paint
Lightweight tear-away stabilizer
Temporary spray adhesive or glue stick
Size 90/14 Microtex needle (Schmetz)
40 wt. embroidery thread
Ephemera of choice

"Sew Blessed" Shadowbox

At the Machine

The Mendhika Letters series is digitized to stitch in three separate colors. I opted to use the same thread color throughout the design for plenty of contrast against the cork. Change each of the three colors for each of the three letters in embroidery editing software, color sort, and save the file. Otherwise, just stitch through the thread sequence without changing colors.

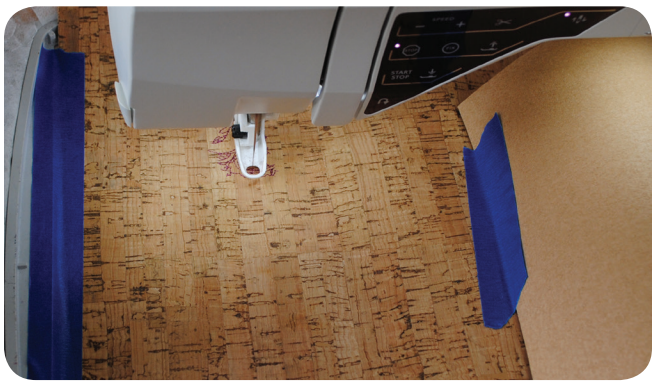


Place the Mendhika Letters S, E, and W in the same hoop. Position them about ½" from each other. Save the file.

Debbie's Tip

Moving the embroidery to one edge of the hoop saves on waste!

Stitching the Letters



Hoop tear-away stabilizer. Add temporary adhesive to the back of the natural cork and gently press it in place on the stabilizer. Cork does have a grain. For a straight/square embroidery, place the cork edge against the inside edge of the embroidery hoop.

Debbie's Tip

Painter's tape helps secure the cork in the hoop and keeps it outside of the embroidery field.

Load the SEW design on your machine and stitch the design.

When embroidery is finished, clip threads, tear away stabilizer, and cut around each letter leaving a quarter-inch border.

Debbie's Tip

Color the inside of each letter with a matching permanent marker. That really makes the wording pop!

Preparing the Shadowbox

The shadowbox I purchased from a clearance rack needed a color makeover. I taped off around the metal wording and added two coats of metallic craft paint.

Putting it all Together

Cut letters were arranged and glued on the back of the shadow box, above the metal lettering. I added buttons as "hangers" on each end and between each letter.

Debbie's Tip

To make buttons look as if they were sewn on (without really sewing them), push two strands of sewing or quilting thread through button holes and tie them together on the back. Clip, then, glue them in place!

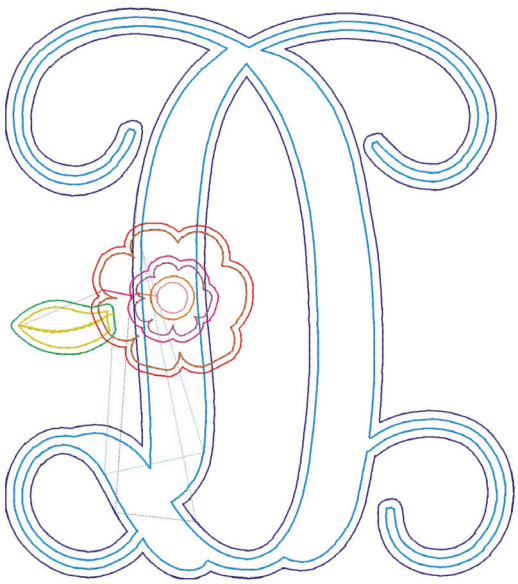
Add ephemera of your choice. I used a sewing charm as well as some of my grandmother's wooden spools and button cards and a spool doll I made.

Framed "D" Monogram on Cork

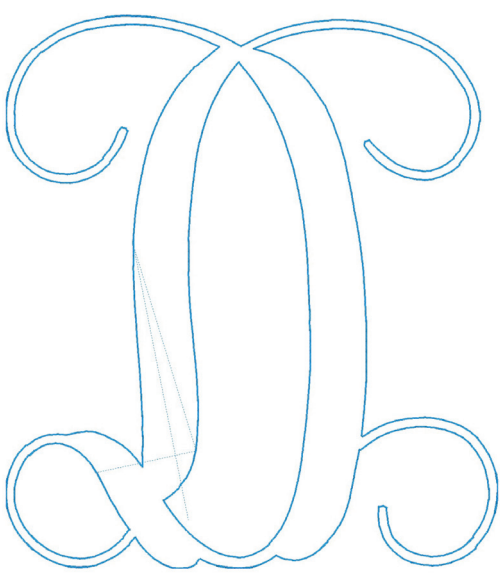
Cork is a popular embroidery medium that is available in many colors and even prints. With a leather-type feel, there is no edge finishing necessary when stitching on cork. That makes it ideal for creating freestanding designs, like monograms.

The Lovely Letters design collection is perfect if you are looking for a big impact, freestanding monogram. Originally offered through vendors of Pickle Pie Designs' Hoop Envy Club, it is scheduled for release to the public in December. Five alphabet sizes are included.

At the Computer



I used the smallest sized alphabet (extra small) which measured nearly 5" x 5.5".

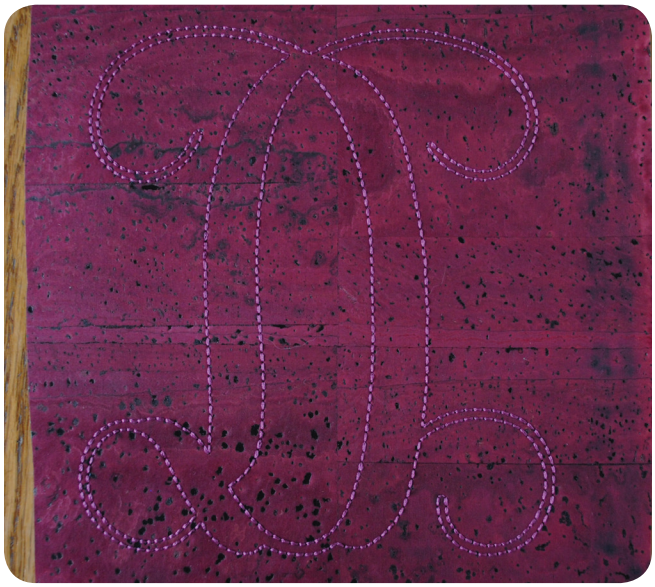


I deleted the flower from the original design with editing software. I also eliminated the outside placement stitching since the design will stand on its own and not be appliquéd to a background.

Alternately, you could simply skip the color stops for any of these aspects that you do not want in your final project.

At the Machine

Hoop tear-away stabilizer. Apply temporary adhesive to the back of the cork and gently press it on top of the hooped stabilizer.



Load your monogram and stitch it on the cork. When embroidery is finished, take everything out of the hoop, clip threads, and tear away the stabilizer.

Debbie's Tip

Using a slightly lighter or darker thread than the cork color adds some dimension to the monogram.

Carefully trim around the outer edge of the monogram, about ⅛" from the stitching line.

Assembling the Monogram

Scrapbook paper was used as the background for this monogram. You could also use fabric, vintage linens, or quilt blocks as a backdrop.

I placed the monogram on top of the cut glass from my frame and used it as a template.

Once I liked the way it looked, I traced around the glass and cut the paper along the line. Double-sided adhesive, applied to the back of the cork, held it in place on the decorative paper.

Placed behind glass, the final monogram is ready for display.

Antiquing a Modern Frame

Ideally, an antique oval frame would have been perfect for this project. The closest thing I could find was a plastic frame from a big box store.

The background paper I used had glints of metallic gold so the frame's color was fine but it screamed "new."

I applied Dixie Belle chalk mineral paint to a makeup sponge. Carefully, a very small amount of paint was rubbed over the frame's hills and valleys. Then I wiped away the excess.

The frame now has wine accents that complement the cork monogram and background. Dixie Belle glazes and textures yield similar results.

sweeeeeet MONOGRAM PARTy

By Katherine Artines

Looking for sweet bridal or birthday party favors? Recently, I discovered boxes for individual cupcakes and cookies that have an opening in the lid—just the thing for an embroidered monogram! And to put icing on the cake, you can create a meaningful monogram or use one of the many beautiful built-in monogram letters that are already a part of Perfect Embroidery Pro software.

Embroidery Products

Inspirations' Perfect Embroidery Pro or other digitizing software

Supplies

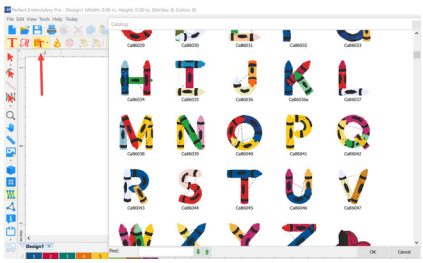
Piece and Stitch tear-away stabilizer
Background fabrics large enough to hoop in a 4" x 4" embroidery hoop
Variety of individual cupcake and cookie boxes
Glue stick and heat soluble marker
Optional: scrapbook papers

In the Software

Measure the opening in the box lid and remove the cellophane. In Perfect Embroidery Pro, select the Artwork / Rectangle or Ellipse tool and draw the shape to this size. Leave it as Artwork or convert it to a Run or Motif—either way, it will act as a boundary for sizing the letters appropriately. To make this a fast project, use a built-in letter found by clicking on the Text Designs tool.

Maria
A
B
K
Jaimie
LEO
Violet

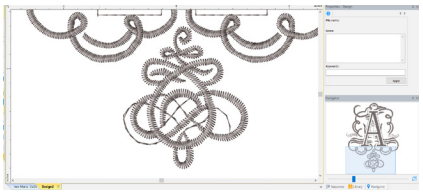
From this Catalog, you can scroll to choose the perfect letter for the recipient.



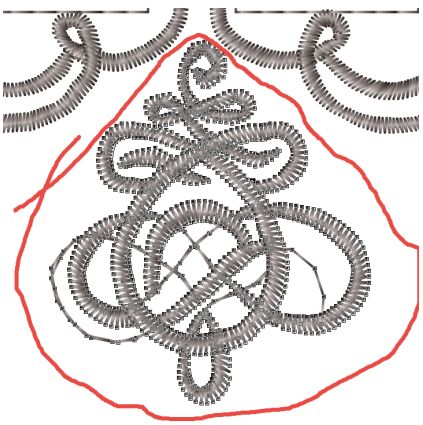
Maria is the flowered M-Da86091. An additional text box containing "aria" was placed between the bottom legs of the M. Two rounded Run stitch rectangles were added for interest.

The solitary A uses Ros54072. Artwork / Rounded / draw and size a rectangle to 2.75" / Convert to / Complex Fill / Fill type=Contour with Density = 1 mm. This contour rectangle was stitched in metallic gold thread.

The Fancy scrolling A Scr43133 was too large for the box opening so the lower portion of the design was removed. Open the design, zoom in using the Navigator to see the lower part of the design.



Use the Stitch / Lasso tool to drag a line around the lower portion to select it, being careful not to include any of the upper letter scrollwork.



The image shows the lasso line in red—yours will be black. When you release the lasso, the stitches are selected. Delete the selected stitches. If there is a stray stitch or two, delete those as well. The letter should now fit in the box opening. The sample shows the first initial of both the bride and groom inside the scrolls. These letters use font Mono44 and are re-sequenced to stitch first.

The last name initial A was stitched in gold metallic thread to match the polka dots on the box.

You could certainly have fun using the Text feature to create more than one text box to offer interesting placement.

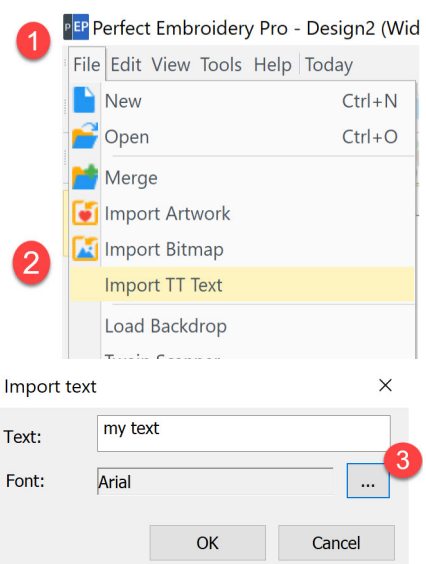
The L is Mnarci Initials, and the EO is Arial. Create the circle / Convert to / Run / Symbol / Arrow 12.

Jaimie uses two text boxes: J is Casual font, slightly rotated, "aimie" is Fun font. A rounded rectangle is the Run / Symbol Car01, pattern length of 12 mm.

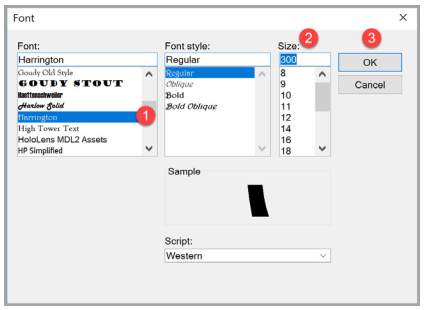
Violet places the number 7 in a High School Appliqué representing her age, with two text boxes for her name. V is Fan_Scr, and the "iolet" is Angelic Curls. Group the V and the "iolet"; right click to access Utility / Create Outline to add echoing if desired.

Katherine's Tip: It helps keep the lines of the letter artwork straight if you choose a really large number for the Size box. I use anywhere from 300 to 500. The letters come in as artwork with fewer points to be edited.

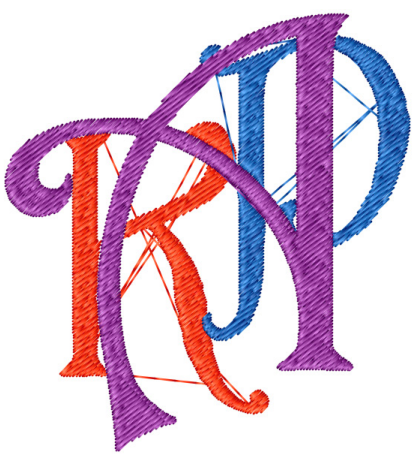
If you want to try an easy, yet striking monogram, use three separate letters in a True Type font. To recreate this look, File / Import TT Text.



In the Text box, type all three letters to be used in caps. From the ellipse box, scroll down the list to choose Harrington; in the size box, type 300 / OK.



Select each letter and give each a separate thread color (for ease of selecting). Play with the placement of the letters. The K and P were offset; the A was enlarged and in front of the others. Select all three letters and check the design size to make sure it fits in the box opening; adjust if necessary. With all three letters selected, right click / Convert to / Complex Fill / Tatami. Density was set to .3 mm. Select the letter in the foreground, the A, and right click / Utility / Remove Overlaps.



This ends up giving multiple jump stitches in the background letters. To minimze these, choose one letter, right click / Break Apart. Repeat for the other letter.

Construction

Center the pressed embroidery under the box opening. Use a heat soluble marker to trace the opening on the embroidered block.

Trim ½" away from the marker line.

Use a glue stick to add glue around the opening on the inside of the box.

Place the box opening over the embroidered monogram and finger press into place.

Add a pretty piece of scrapbook paper to cover the back of the embroidery.

Sometimes we forget to see what is right under our nose! These beautiful built-in letters in Perfect Embroidery Pro make it easy to personalize these sweet treat boxes!

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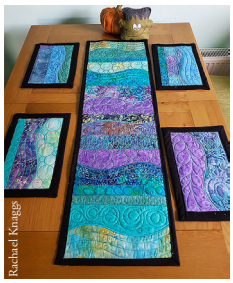
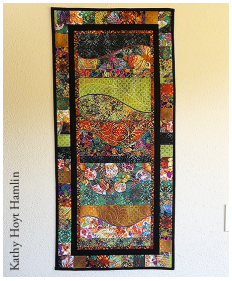

Rachael Knaggs

Coleen Wells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HOLY BIBLE

The Statement Veil

By Hazel Tunbridge, *www.gracefulembroidery.com*

With the spectacular wedding of England's Prince Harry and Meghan Markle in May 2018, I think embroidered bridal veils will be back in fashion. The idea of embroidering on such delicate sheer fabric can be daunting. Obviously, the amount of embroidery on a veil depends on the amount of decoration on the dress, hence Meghan's highly embroidered veil contrasted well with her elegant but plain gown. A heavily decorated or embroidered dress does not require an embroidered veil unless it has a long train that extends beyond the dress.

The choice of embroidery designs is crucial for successful results, and it is important that the embroidery is not so dense that it distorts the tulle. My preferred method for embroidery is to use a wash away stabilizer, that will completely dissolve when left to soak overnight. It is however very important to do all the necessary trimming of the embroidery on the back before you wash out the stabilizer, as this reduces the risk of snipping the tulle by mistake. When dry, the veil must be carefully pressed with a cool iron. Test on a scrap of tulle first to avoid damaging the veil. Open designs will appear slightly distorted as the tulle is not able to support them fully, so do lots of experimenting before you make your choice of designs and wash out the stabilizer, so you can assess exactly how the completed embroidery will look.

Use a pattern so that you have the right amount of fabric to gather into the head of the veil with some satin bias binding. Attach a small comb with buttonhole thread for greater security. As a former bridal dress maker, I prefer to make up my veils first before embroidering them, then after the embroidery is finished I do the edging if that is required. However, if you are embroidering around the edge of the veil an edging may not be required, just be careful cutting to avoid any jagged edges.

There are many sizes of veils, but this one is a circular one that has one layer hanging just above another, sitting over the shoulders and above the bride's waist. It has been embroidered with monograms and designs from the Rachel Kathryn collection from Graceful Embroidery, which has been digitized for bridal embroidery and specifically for sheer fabrics. There are many types of embroidery that are used for veils, but I prefer small delicate designs. A veil can be personalized by the addition of decorated monograms placed carefully in the center with smaller motifs on each side. This is the method I used on this veil. A little pale color will emphasize the embroidery, maybe picking out the colors of the bridesmaids and flowers.

It's a Pom-

By JoAnn Connolly

Wool-blend felt comes in a wide variety of colors and has a bit more body and "richness" than polyester craft felt.

If you are making your own pom-poms, waxed dental floss is great for tying the yarn because it 'grabs' and doesn't slip.

Change up the palette and you've got a great decoration for birthdays, kids' rooms and lots of other holidays!

Embroidery Products

Garden of Daisies `Pom-Pom Party Garland' (GOD085) set at www.gardenofdaisies.com

Each flower measures 3.86" across and fits in the 4" x 4" hoop.

Materials

For each pom-pom flower

Two 4.75" squares of craft felt. I used a wool-blend felt.

Mid- or heavy-weight tear-away stabilizer

Embroidery thread in color to match the felt

Fabric marker

Sharp scissors: curved embroidery scissors make trimming the felt easy.

1 ⅜" pom-pom: pre-made or make your own. Clover® Pom-Pom Maker is a great crafting tool.

Yarn in color to match the felt for pom-pom if making your own

Pearl or crochet cotton in desired color and length of garland

Large-eye darning/yarn needle

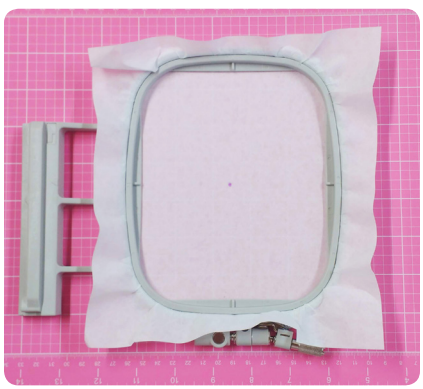
Pom Party!

Garlands spread a joyful mood in any room. Fluffy pom-poms and colorful felt give texture and dimension to this festive decoration.

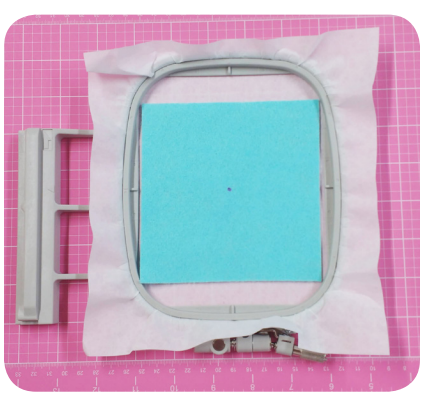
Part felt + part fluff = smiles galore!

Step 1. Embroider the Felt

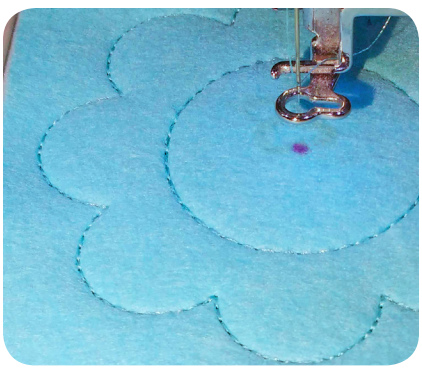
Hoop a piece of tear-away stabilizer.



Mark the center of the hooped stabilizer. Mark the center of one piece of felt. Place that piece of felt on the hooped stabilizer aligning the center marks.



Place the hoop in the machine. Slide the other piece of the felt under the hoop making sure it's centered under the top piece.



Gently hold the felt in place while stitching gets started. Stitch the design.

Step 2. Cut out the Flowers

Remove the hoop from the machine but do not remove the felt flower from the hoop. Using the sharp scissors, trim around the outside and center of the top flower close to the stitching being careful not to clip the stitches.

Turn the hoop over and repeat with the flower on the back of the stabilizer.

Remove the work from the hoop. Carefully tear the stabilizer away from the trimmed felt flower.

Step 3. Assemble the Garland

Thread the needle with the pearl cotton. Pass the needle through the two layers of the first flower from the side of the flower toward the center. Leave a 12" 'tail' to be able to hang the garland up when finished. Place a pom-pom in the center of that flower and stitch through the center. Pass the needle through and out the other side of the flower. Continue with the remaining flowers spacing them as desired and leaving approximately 12" at the end for hanging.

dime Inspiration Socials

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• *Design Workshop* • *Love Your Lettering from Micro to Maxi* • *Stitch Lab* •

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Love Your Lettering from Micro to Maxi
Sew Creative
Fairport, NY

January 18 - 19, 2019
Design Workshop
Ruthie's Notions
Baker, FL

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Software & Hooping Clinic
Bill's Sewing Machines
Hutchinson, KS

January 25 - 26, 2019
Software & Hooping Clinic
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Sewing Machines Plus
San Diego, CA

February 8-9, 2019
Stitch Lab
Threads of Time
Danville, IL

February 22 - 23, 2019
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Blakeman Vacuum & Sewing
Loveland, CO

February 22-23, 2019
Stitch Lab
Sewing Machines Plus
San Marcos, CA

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March 8-9, 2019
Stitch Lab
Rae Bon Sew & Quilt Shop
Fargo, ND

March 16-17, 2019
Stitch Lab
Northwest Sewing Center
Round Rock, TX

March 22 - 23, 2019
Embroidery Techniques from A to Z
Kelley's Quality Sewing Center
Rochester, MN

Visit inspiredbydime.com for the most up-to-date event listings!

Learning is fun!

Reverse Embroidery Towels

By Alba Fekete

At the beginning of each year I like to give one room a mini-makeover, this year it was my bathroom. The first step was the towels, I wanted a monogram but not the traditional look. Instead, I wanted a bold modern look.

I am using the Artistic Janome Digitizer, but this technique can be done in most digitizing programs.

If your embroidery software program allows you to pick fabric type, select Towel or Terry cloth material as well as having your gridlines showing to help with the sizing.

Embroidery Products

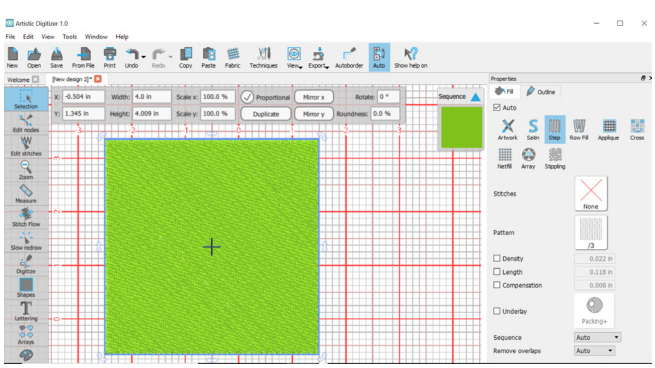
Digitizing Software
Embroidery machine
Hoops to fit the design

Supplies

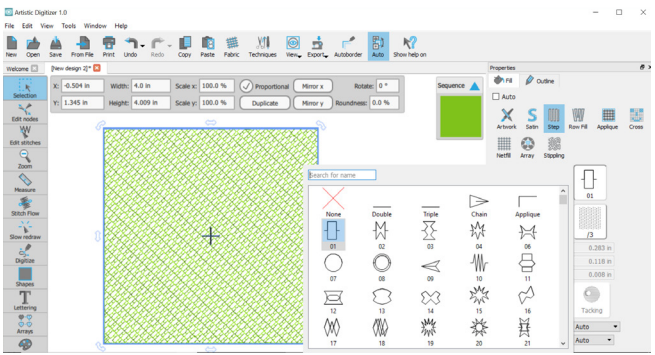
Tear-away stabilizer cut several inches larger than hoop
Water soluble topper cut several inches larger than the design
Assorted embroidery thread
Towels to embroider

At the Computer

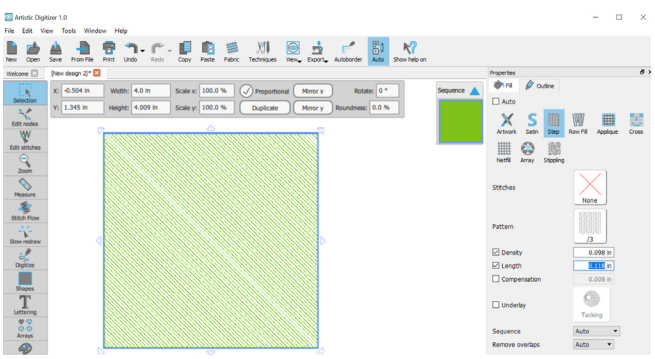
Draw a rectangle of 4" x 5" in height (or any size to your liking).



Change the fill to an open fill that will mat or control the loops of the towel.



Note: If you do not have this type of option, you can achieve this by changing the stitch spacing or density.



From your lettering options, select a wide, chunky font. I have chosen Wide Latin, a TrueType font. I typed the letter A. Use a letter(s) or word you prefer.

Size the letter to fit the rectangle of the open weave.

Add a satin stitch border to the rectangle and the lettering.

Continued on Page 37...

At-the-Machine Digitizing

By Diane Kron, for Baby Lock

Give your Baby Lock Solaris and Palette 11 a workout with this monogrammed wall hanging. The two can create magic together while using many features like a built-in monogram design from the Solaris, the new large hoop, the projector, decorative stitches, Palette 11 features, and then ending with a straight stitch. This project has it all! Plus as an additional bonus, this wall hanging will look gorgeous on any wall or door.

Size: 11 ½" x 15 ½"

Embroidery Products

Baby Lock® Solaris Sewing and Embroidery Machine
Baby Lock Palette 11

Supplies

1 yd. white cotton fabric
2 fat quarters (different prints and colors)
18" x 13" Baby Lock Cut -Away Soft Stabilizer
18" x 13" piece of batting

Sewing

Cut out one 7 ⅛" x 11 ¾" of the white fabric
Cut four 2 ½" strips across the length of the section for the sashing.

Cut the binding from the other fat quarter.
Set up the Solaris for sewing. Using a ¼" seam allowance, piece together the first sashing section to the long side on the 7 ⅛" x 11 ¾" white fabric section. Repeat for the opposite side. Trim the ends even with the white section. Piece the top and the bottom sashing sections to the white section. Trim the edges.

To create a sandwich, place the stabilizer, batting and pieced top section together on a flat surface.
Hoop the sandwich in the 10 ⅝" x 16" hoop from the Solaris. Try to center the white area inside the hoop. Set the hoop aside for now.

Embroidery

Retrieve the monogram design on the Solaris main screen. Select Embroidery, Exclusives, and Monograms. The design will be the first design on the list. Select the design and click OK.

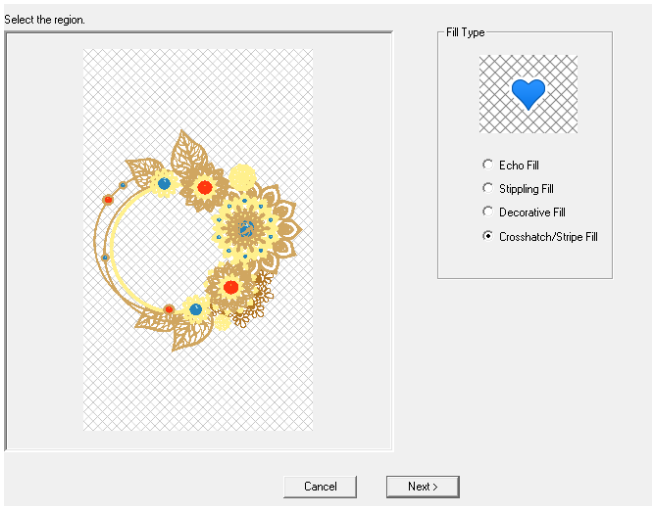
To save the design, attach a thumb drive to the machine; click on Memory then click on the thumb drive icon. The design will be saved as a .phx file format. If you were set up for wireless you could also send the design to the computer. Refer to the owner's manual for set up if you choose to use this option. The icon with the blue arrow is for wireless.

On the computer, attach the Palette 11 dongle and open Palette 11. Retrieve the design from the thumb drive.

Set up the workspace by selecting the 180mm x 300mm hoop.

Select the entire design. Resize the design smaller by holding down the CTRL key while selecting the corner handle dragging inward with the mouse. The size should be approximately 163mm x 174mm. To add the fill around the inner and outer edges of the design, click on Background Fill icon on the top toolbar.

When the wizard opens, click on Crosshatch/Stripe Fill. Click on the areas outside the design and inside the design to fill with the crosshatch. Click on Next. In the next screen, click on Next to send the design to the workspace.



To add the letter to the center of the design, click on the font icon on the top toolbar. Set the size to 50.0mm and select Satin Stitch. Select the Cairo font or any other font of your choice. Type in the letter of your choice. Place the letter centered on the inside of the design.

The finished design should look similar to the illustration on the right.

Click on File, Save As and save to the USB stick. Insert the stick into the machine and retrieve the modified design. Place the hoop on the embroidery unit.

Use the projector or the camera to scan the area inside the hoop. Please refer to the instruction manual for use on these two options. Line up the design so that it fits inside the white fabric area in the hoop. Move the design as needed. Embroider the design using thread colors that coordinate with the chosen fabrics. Remove the design from the hoop. Press.

Cut another section from the white fabric 2" larger around than the wall hanging for the backing. On a flat surface, place the backing and then the embroidered sections together. Option: if you are having a hard time holding the two sections together, lightly spray between the layers with spray adhesive. Set up the machine for decorative sewing. To quilt the layers together, select the serpentine stitch. Select the Projector function to project the stitch onto the fabric. Make any adjustments to the stitch by placing the wand on either the plus or the minus options. In the sample, the stitch was set to its greatest settings on both length and width.

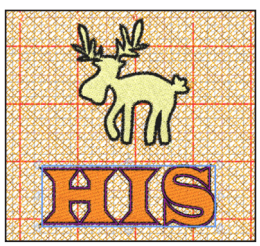
Quilt the layers together using two rows of serpentine stitches and two rows of triple stitches with one row between the serpentine stitches and one after the last row. Quilt around the wall hanging. Trim the wall hanging to even the edges.

Finish the wall hanging by binding the quilt.

...Continued from Page 33

Select the lettering and remove overlaps. This will create a cutout effect in the fill area, that will be visible from your sequence viewer.

Delete the lettering. This will create the reverse embroidery. Some fills and some digitizers may not allow you to delete the lettering and have an open area, if this is the case you can leave the lettering and move it to the last object in the embroidery sequence and simply skip over that section of the design.



Save your design so that you can access to complete your project.

Alba's Tip

Not all fonts are letters, many fonts are shapes (think leaves, flowers, etc). You can get very creative with this technique. The moose is the letter g from the following font:
www.dafont.com/search.php?q=winter+icons

Embroidery Instructions

Hoop the tear-away stabilizer in the hoop that best fits your design. The stabilizer should be several inches larger than the hoop.

Fold your towel in half with the right sides together. Place the folded towel on the hooped stabilizer so that the fold matches the center markings on the hoop.

Open the towel so that the right side of the towel is facing up, use the band on the towel to ensure that your towel remains straight.

If your machine has a baste feature, use it to secure your towel and topper in place. If the baste feature is not available, pin the topper to the towel, keeping the pins out of the sewing field.

Stitch your design and enjoy.

Alba's Tip

I do not use sticky stabilizer or spray adhesive for terry cloth towel as it can cause the loops to pull and damage your terry cloth towels.

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Celebration Quilt
Block of the Month

By PJ Wong of PJ Designs

Join us for the 2019 quilt-along. You'll master piecing and quilting in the hoop. Here's how it will work. In each 2019 issue, you'll find instructions for making the blocks and links for downloading the designs. You can download the block designs and precut files from www.dzgns.com/blog with the release of the magazine. In addition to the downloadable designs, you'll find a video illustrating how to create the block files in Inspirations' My Block Piecer and My Quilt Embellisher. If you have the software programs, these videos will help you master creating and decorating your own blocks. If you don't have the software, you can download the files, send them to your embroidery machine and stitch the blocks.

Finished size: 37" x 46"

Download

Download the FREE downloadable designs at www.dzgns.com/blog

Embroidery Products

Baby Lock or Brother embroidery machine with a 200mm x 200mm sewing field
8" x 8" Snap Hoop Monster
8" Monster Block Maker
No Show mesh cutaway stabilizer
Fabric glue stick
Embroidery bobbin
40 wt. polyester thread
#90/14 Quilting needle
Temporary Spray Adhesive
Blk1 On Point design

Fabric

Plaid: ½ yd.
All Over Flowers & Scissors: ⅜ yd.
Grey Scissors: ½ yd.
All over Scissors Dots: ⅝ yd.
White Scissors: ½ yd.
Twenty-one 10" squares of a variety of fabrics
Backing: 2 ⅓ yd.
Batting
All fabrics are available for purchase at www.MyFabricDesigns.com

FAQs

Do I have to have own Inspirations' My Block Piecer software to participate? No, all embroidery files will be provided to you at www.dzgns.com/blog

How will I quilt the blocks? Do I need to purchase quilting designs? No, all block quilting is provided in the digital files.

I have My Block Piecer software. Are there additional instructions for creating the blocks in the software? Yes! You will find full-length videos for creating each block in My Block Piecer at www.dzgns.com/blog

Are quilting designs also created in My Block Piecer? No, all of the quilting designs for the 2019 Quilt Along were digitized in My Quilt Embellisher. The instructions for digitizing those designs are included in the full-length videos for each block.

What size hoop do I need? All files are provided in 200mm x 200mm in C2S, PES, EXP, DST, JEF and VP3.

Do I have to purchase Monster Block Maker to participate in the Quilt-Along? No, you can use a standard hoop but you will have to fill a 200mm x 200mm hoop with No Show cut-away stabilizer for each block. Monster Block Maker economizes on stabilizer.

Can I purchase the fabric shown in the sample? Yes, all fabrics are available at www.MyFabricDesigns.com

How do I cut my fabric patches? Digital files (SVG and FCM) are provided for each block for digital cutting machines. PDF patterns are also provided to cut patches with a rotary cutter.

I'm new to piecing-in-the-hoop, can I handle this project? Absolutely! You'll find step-by-step instructions with images for each step of each block.

I've never quilted before; will my blocks turn out wonky? The beauty of piecing-in-the-hoop is the digital files produce precise patches and seams. Just follow the instructions and your blocks will be square and sharp.

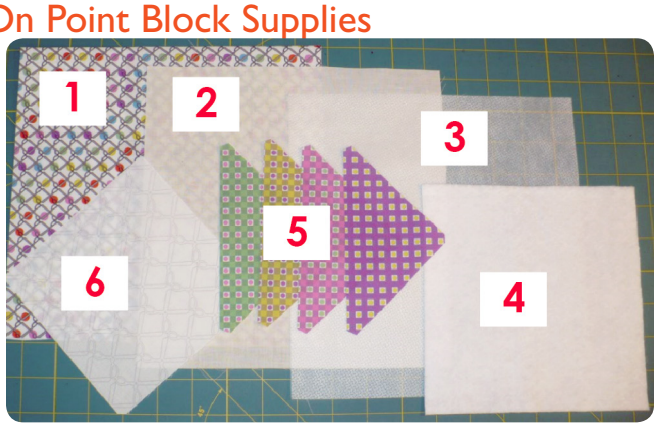
Sew Fun!
HO!

Block 1
On Point Block

Recommended Fabric for 1 block

Base Block: one 9" square muslin
Stabilizer: one 9" square No Show mesh
Front – patches from OnPoint/CutFiles
Warm and Natural batting: 7 ⅞" square

On Point Block Supplies



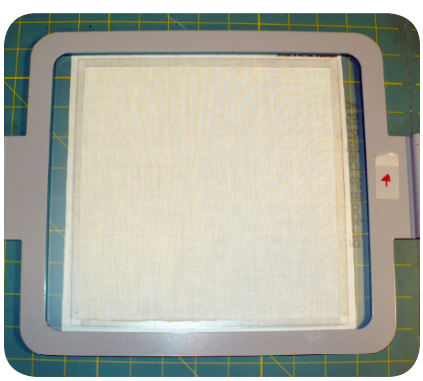
1 - Back Block
2 - Bottom: Muslin
3 - Top: No Show Mesh
4 - Batting
5 - Corners
6 - Center Front

Loading the Monster Block Maker

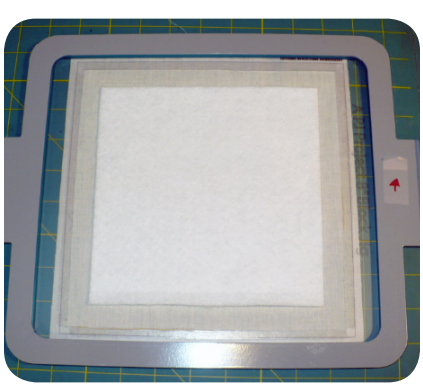
Follow the directions included with the purchase of Monster Block Maker to apply the Maker to a 200mm x 200mm Baby Lock/ Brother hoop.

Place the muslin flat on the table.

Center the Monster Block Maker on the muslin.



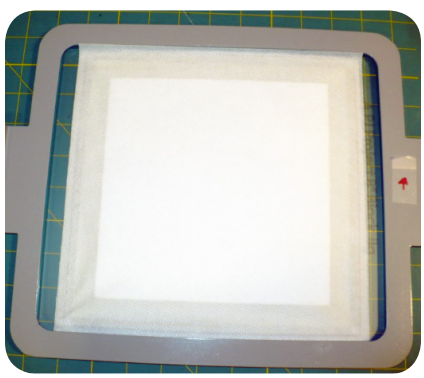
Insert the batting in the opening of the Maker.



Place the No Show mesh over the batting.

Working from the center out, firmly press the No Show mesh (top) and muslin (bottom) onto the adhesive tape on the edges of the Maker.

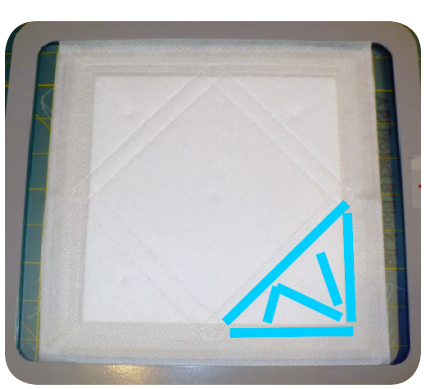
Attach the hoop to the machine.



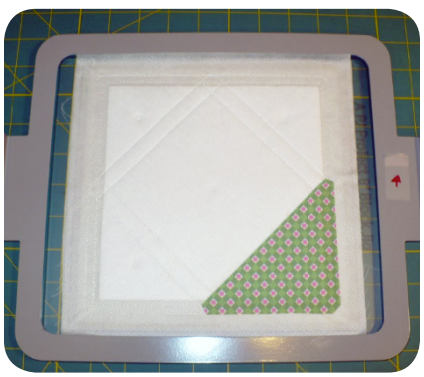
Stitching the Block

Stitch color #1, the block layout.

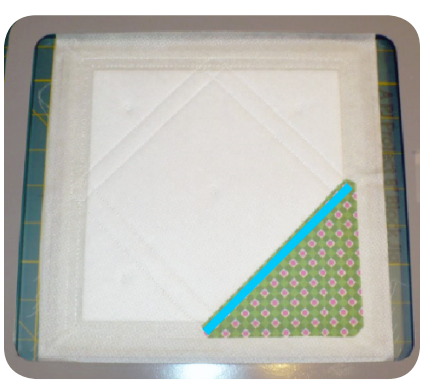
Place glue at patch #1 as shown in blue.



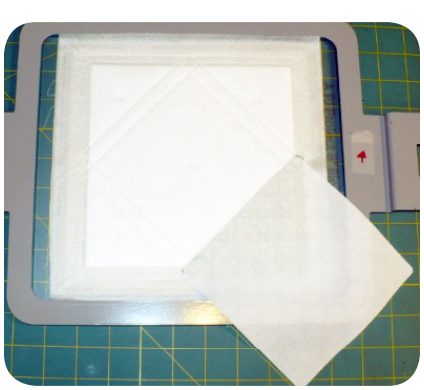
Place fabric #1, right side up, aligning the fabric edges with the stitched outline. Stitch color #2, the tackdown.



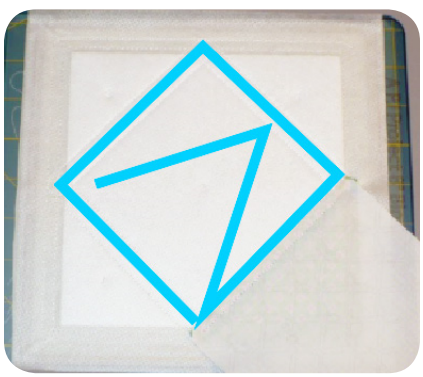
Place glue at the seam for fabric #2.



Place fabric #2, right side down, aligning the raw edge with the stitched outline. Stitch Color #3, the seam.

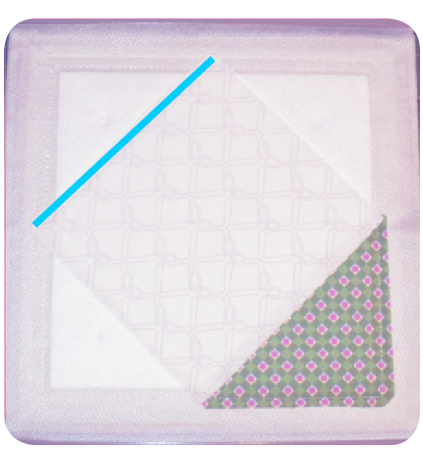


Place glue at patch #2 as shown in blue.



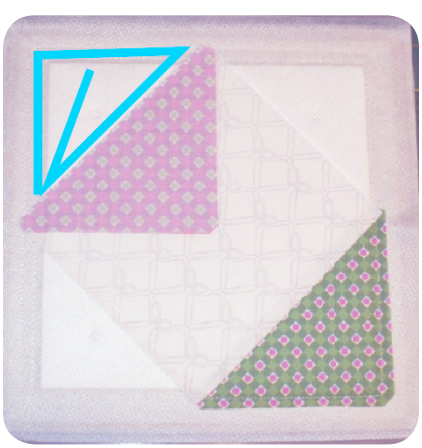
Flip fabric #2 open and finger press the seam. Smooth the fabric and stitch color #4, the tackdown.

Place glue at the seam for fabric #3.



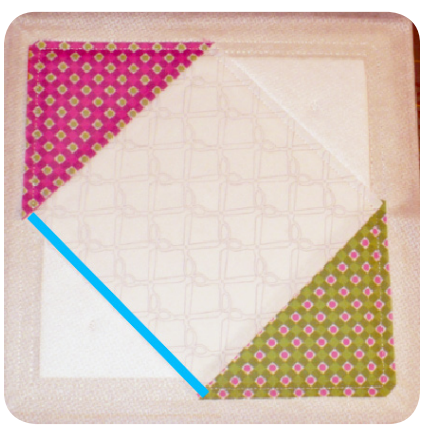
Place fabric #3 – right side down aligning the raw edge with the stitched outline. Stitch Color #5, the seam.

Place glue at patch #3.



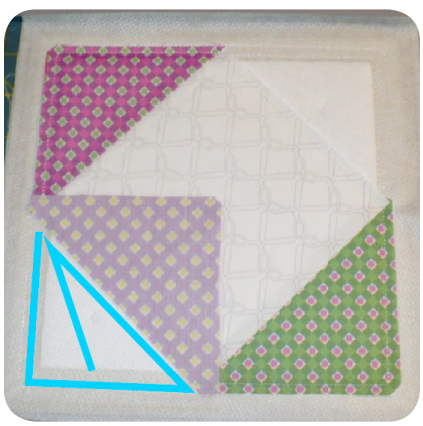
Flip fabric #3 open and finger press the seam. Smooth the fabric and stitch Color #6, the tackdown.

Place glue at the seam for fabric #4 as shown in blue.



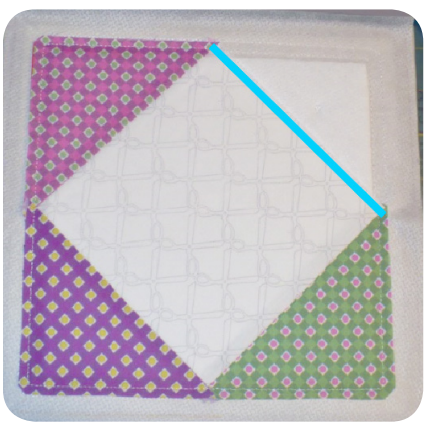
Place fabric #4, right side down, aligning the raw edge with the stitched outline. Stitch Color #7, the seam.

Place glue at patch #4 as shown in blue.



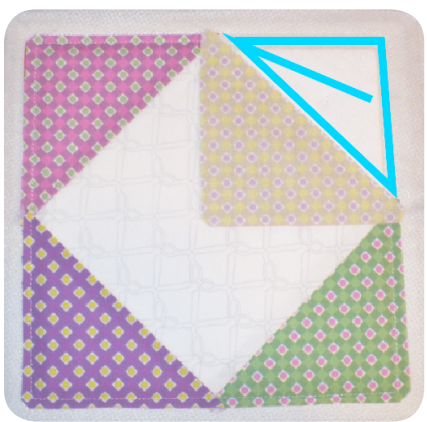
Flip fabric #4 open and finger press the seam. Smooth the fabric and stitch Color #8, the tackdown.

Place glue at the seam for fabric #5 as shown in blue.



Place patch #5 – right side down aligning the raw edge with the stitched outline. Stitch Color #9, the seam.

Place glue at fabric #5 as shown in blue.



Flip fabric #5 open and finger press the seam. Smooth the fabric and stitch Color #10, the tackdown.

Quilting the Block

Stitch colors #11, 12 and 13, the quilting elements.

Congratulations your On Point block is complete!

Visit Eileen's Blog, www.dzgns.com/blog, for Blocks 2 and 3. Search Celebration Quilt.

Medieval Standard

By Colleen Bell

Names are important. We all have one. They identify who we are. We use them every day, all day long and in many mediums. Just think of how many times you signed your name this past week. Monogramming is just another signature of your name. It is an expression of who you are. Monogramming is the first thing that most people think about when you mention machine embroidery, but monogramming is not a new phenomenon. Flags saluting their leaders have been around since well before the Roman Empire. These flags were early forms of monogramming and over the years they have taken many shapes as standards, pennants, banners, and gonfalons.

Standards became more and more intricate over the years as skills developed, and rivalry for the most elaborate standard prevailed. Often, the standard was a simple representation of an animal that had a particular meaning for that group. The study of heraldry is fascinating with each animal personifying different characteristics. Even the shape of the flag, the type of shield, and the colors of the standard have a specific meaning.

Urban Threads chose six creatures and a crown out of the hundreds of different possibilities for their collection of heraldry symbols, which made it easier to choose designs for this project. The rich colors of navy, merlot, and gold were not chosen for their meaning, but to match our living room décor.

Cuddle® fabric would clearly be a modern representation of the fabric used in a standard, but I am sure if this fabric had been around back then, it would have been used. Machine embroidering Cuddle® fabric is easy and this project demonstrates all three methods of embroidering on it: nap blocker with Perfect Embroidery Professional; hooping in a traditional hoop; and hooping with a magnetic hoop.

Embroidery Products

"Gilded Heraldry (Design Pack)" in large UTP1225 by Urban Threads www.urbanthreads.com
"Gothic 10 XL Monogram" by Embroidery Arts www.embroideryarts.com
Fusible polymesh stabilizer
Adhesive cutaway stabilizer
Water soluble topping
Inspirations' Perfect Embroidery Professional
Built-in editing software on the Baby Lock Ellisimo Gold embroidery machine
Snap Hoop Monster by Designs in Machine Embroidery
Perfect Alignment Laser by Designs in Machine Embroidery

Materials

Solid Cuddle 3®, available at ShannonFabrics.com
4 yd. navy
1 ½ yd. merlot
½ yd. gold
2 yd. Smooth Fusible Fleece Interfacing available at www.fairfieldworld.com

Notions

Needle: 75/11 embroidery needle
Flat flower head pins
Point turner
Quickcraft Tack Temporary Adhesive

Note: This project uses ½" seam allowance on all seams, except where noted, and seams should be pressed open. Use a low heat setting on the iron for Cuddle 3® fabric.

Step 1. At the Computer

Download the embroidery design files. Open the Gothic 10 XL Monogram in Perfect Embroidery Professional. Right click to access the command menu. Select "Utility" and then "Nap Blocker." Make sure the font you have chosen can be widened 1.5" on each side within your hoop. Save it in a file and transfer all of the designs to the embroidery machine.

Step 2. At the Machine

Access the font with added Nap Blocker. In the "Embroidery Edit" function, click the "Frame Patterns" button. Choose the first shield pattern with a run stitch. Enlarge it to fit around the font, and within the hoop. This will add the frame to place the fabric for appliquéing the monogrammed shield to the main fabric. Now, select the shield pattern with the rope stitching. Enlarge it to cover the previous run stitch shield. Save this to memory. This will be for the appliquéing stitches.

Decide the heraldry design placement for orientation of the design, as well as within the alternating colors of the standard.

Step 3. Preparation

Cut the Cuddle®, making sure the nap is in the downward direction as follows:

one 19" square navy
one 19" square merlot
one piece gold to fit your largest hoop for the font and shield appliqué
one 19" x 40" piece navy
one 19" x 40" piece merlot
one piece 40" x 60" navy for the back
five 6" squares navy for the tabs

Cut five pieces of the fusible polymesh cutaway stabilizer to fit the hoop.

Cut five pieces of the water soluble topping to fit on top of the hoop.

Cut one piece of the adhesive cutaway stabilizer to fit the hoop.

Adhere the fusible stabilizer with a dry iron to the center of the backs of the two 19" squares, the top edge of the two 19" x 40" pieces and the gold piece.

Step 4. Embroidering the Standard

Add the first heraldry design file to the embroidery machine. Hoop the center of the Cuddle® fabric within a magnetic hoop with the direction of the nap going downward or in the appropriate direction of the design.

Smooth the fabric in the downward direction and place a piece of topping on top. Embroider the design in gold.

Trim all threads from the front and the back of the design. Remove the fabric from the hoop. Cut the excess stabilizer from the back of the design.

Follow these steps for all four heraldry designs.

This project was embroidered as follows:

The navy square on the top left with an eagle design facing out.
The merlot square on the top right with a stag design facing in.
The merlot rectangle on the bottom left with a lion facing in.
The navy rectangle on the bottom right with a wolf facing in.

Step 5. Assembling the Standard

Assemble the squares and the rectangles together in the order stated above. At the sewing machine, sew the two embroidered squares together at the center being careful to generously pin them together before sewing. Sew the embroidered rectangles together at the center. Then carefully, sew the squares to the rectangles, aligning at the center.

Step 6. Embroidering the Font

Hoop the gold fabric in a traditional hoop, aligning the nap of the fabric with the direction of the font. Smooth the fabric in the downward direction and DO NOT place a piece of topping on top. Embroider the font with the nap blocker. Use the gold thread for the nap blocker stitches and the navy thread for the font design.

Embroider one pass of the shield in the running stitch. This will be the cutting line.

Remove from the hoop and remove the stabilizer from the back. Cut the shield shape about ⅛" outside the shield stitches.

Step 7. Appliquéing the Shield

Hoop the adhesive cutaway stabilizer in a traditional hoop and remove the release paper. Center the standard at the joint of the four sections over the center of the stabilizer using the Perfect Alignment Laser. Verify that the nap is in the downward direction and smooth.

Embroider the second pass of the shield with the running stitch. This will be the placement line.

Spray the back of the gold shield with temporary adhesive and place the shield on the placement line with the back of the shield on top of the standard, i.e., wrong side to right side. Embroider the third pass of the shield with the running stitch. This will be the tackdown stitch.

Embroider the rope appliqué stitch. Remove from hoop and trim threads and the stabilizer.

Step 8. Constructing the Tabs

Fold the 6" square in half with right sides together with the nap running down along the fold. At the sewing machine, stitch along the edge leaving the top and the bottom open. Turn right side out and press with the seam in the center of the back. Do this for all five squares.

Fold the tabs in half with the seam inside. Align the edges along the top of the standard and pin in

place: one in the center – one on each side allowing for a ½" seam allowance – one in between the side and the center. Stitch in place.

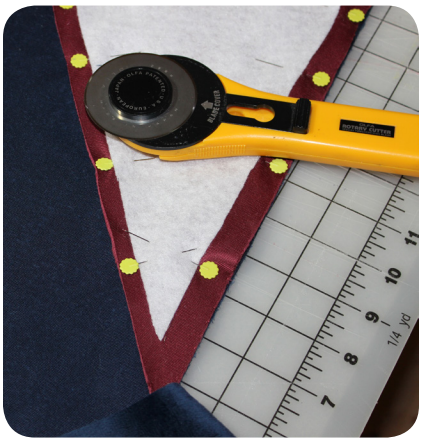
Adhere the Smooth Fusible Fleece interfacing to the back of the standard with a dry iron on hot heat. Trim the interfacing ⅝" from the edge of the fabric to allow for a ½" seam allowance.

Step 9. Cutting the Points

Mark 20" from the end of the standard to below the last design. At the point where the 20" mark meets the center seam, draw a diagonal line from the center to the outer edge of the standard. Do this for both sides. Cut along these lines to form a triangle. The outer edges of the standard will remain straight.

Step 10. Finishing the Standard

With right sides together, pin the back onto the front of the standard. Trim the back fabric to the same shape as the front for the size and the points of the standard.



Sew in place leaving an 8" opening along one of the sides. Use a ½" seam allowance, except along the top use a ⅝" seam allowance to secure the tabs.

When sewing the three points, do not pivot at exactly the point, but stitch two stitches at each point as shown.

Trim the end points and clip the inner point. Turn the standard right side out and push the corners out with a point turner. Press if necessary, with a dry iron and a pressing cloth.

Hand stitch the opening closed.

Enjoy displaying your standard!

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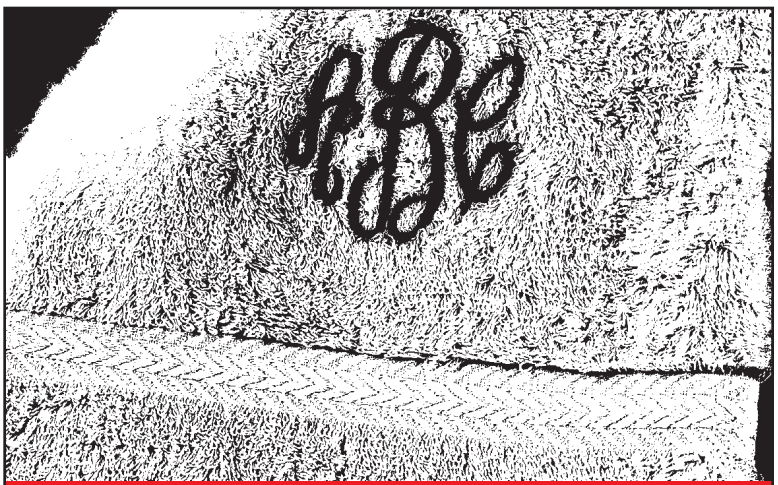

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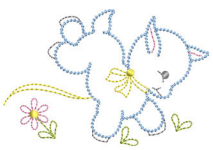

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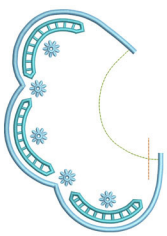

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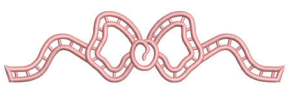

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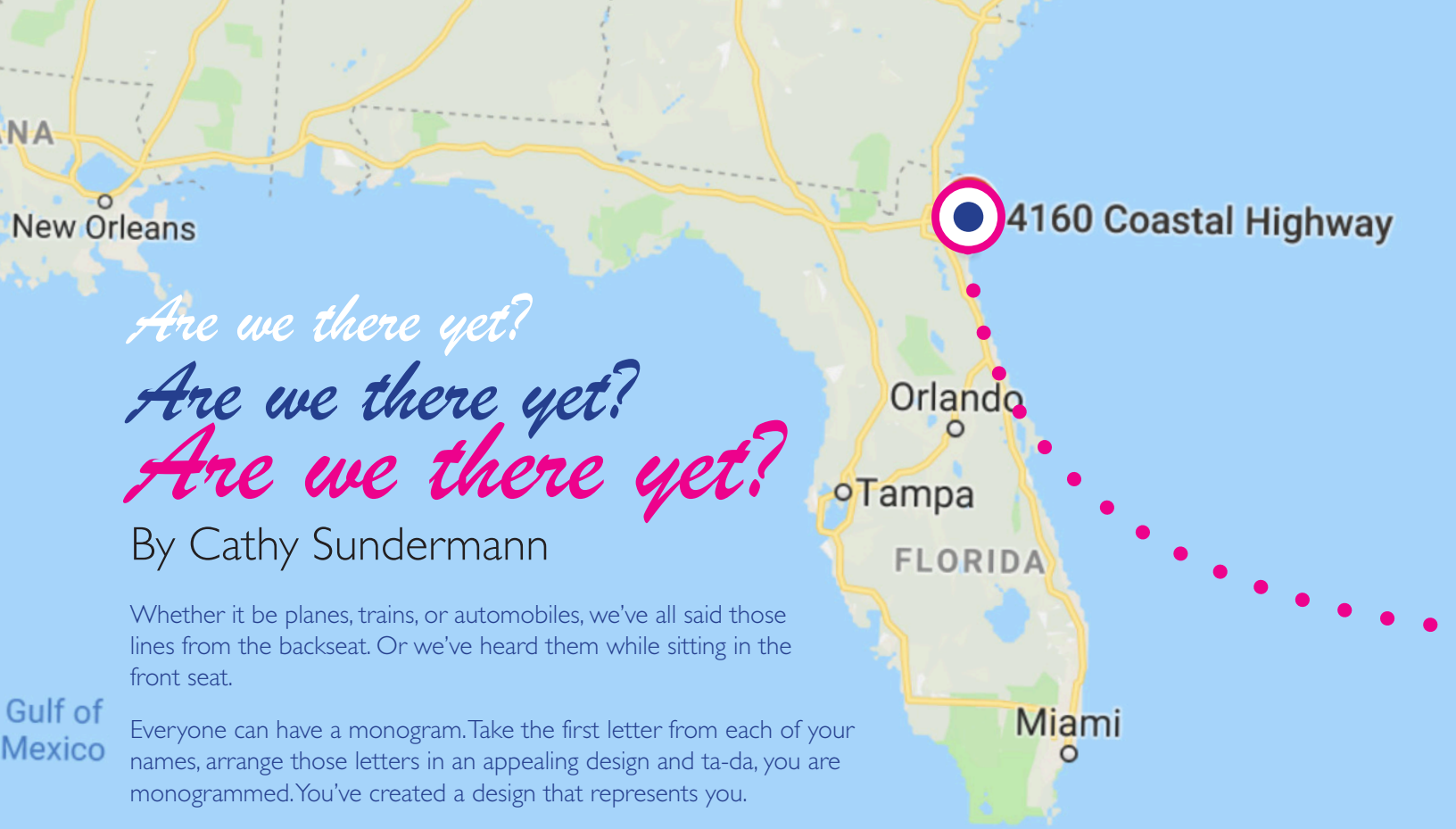


Are we there yet?

Are we there yet?
Are we there yet?

By Cathy Sundermann

Whether it be planes, trains, or automobiles, we've all said those lines from the backseat. Or we've heard them while sitting in the front seat.

Everyone can have a monogram. Take the first letter from each of your names, arrange those letters in an appealing design and ta-da, you are monogrammed. You've created a design that represents you.

But, can a place or destination have a monogram? Absolutely!

Designing and stitching a monogram of a location gives it the same uniqueness as a person's monogram. Now a place doesn't always have initials to arrange, but it has an address, a city, a state, a formal name, a nickname, a pinpoint on the map and so on. Just as a monogram style for a person should be chosen to complement their style, the same is true for a place.

A great monogram has five basic characteristics.

1. Simple. A simple monogram is recognizable as soon as you see it.

2. Scalable. The design can be made larger or smaller and still look good.

3. Memorable. It captures your attention and leaves an impression, hopefully a good one.

4. Versatile. The design looks equally as good on different mediums.

5. Relevant. It has meaning you can understand and is relatable.

Sometimes it is fun to veer off from the simple characteristic and design a monogram that is very intricate with lots of details. But, these five guidelines will help you design a monogram for a person or a location.

Where are we?

This family vacation home, for over thirty years now, holds lots of special memories. The framed design highlights not only the vacation destination, but the points of origin for all those who travel there and uttered that phrase, "Are we there yet?".

Each heart stitched within the USA design is relevant as it represents where the families live and work while not vacationing at the beach. Those hearts are scattered across several states, but all roads lead to 4160 Coastal Highway.

Get out your sunscreen and slip on your flip flops as we head to the location of 4160 Coastal Highway!

USA - embroiderydesigns.com
4160 - Oma's Place, Petite French font

Where Are We? 4160 Coastal Highway

4160 Coastal Highway aka The Beach House

The simple and scalable sea shell frame describes where you are right now. But those shells in the frame remind us of buckets and buckets full of shells collected along the beach and lugged back up through sand dunes. The shells were dumped out, hosed off with fresh water, then used in lots of craft projects like the sea shell tree in the background of this photo. There was always much debate on which shell should be placed where. Memorable.

Food! Especially when it's fresh local fare.

Just down the road from 4160 you can watch the crab pots being dropped over the sides of the bridge in the early morning. Or watch a gaggle of laughing cousins running up and down the beach trying to catch sand crabs. This bright green and blue crab hanging on to the 4160 on the potholder is a versatile design used not only on potholders,but kitchen towels as well.

The Beach House, 4160 Coastal Highway

Crab - embroiderydesigns.com
4160 - Jolson's Designs, Pottery Barn font

Do you prefer sitting under the palm tree, or sailing the ocean waves? The sailboat becomes integral to this monogram by replacing the letter ‘a’ in the word beach. Beach is still instantly recognizable, but now it evokes memories of being out on the water under sunny skies.

Or enjoying an ice-cold beverage of choice under the palm tree watching the sailboats go by. Then greeting them upon their return to 4160.

The Beach House - embroitique.com, Buttercup font

Not a sailor? Then grab this shopping tote and head into the historic part of town with your hat and sunglasses in hand. Coastal Highway curving to the shape of the shell gives it the appearance of being part of the shell, not separate from it. No one else will mistake your shopping treasures found in this versatile monogrammed tote.

Shell frame - Embroidery Library

Seabrink - Jolson’s Designs, Roman Oblique font

4160 Coastal Highway is called The Beach House by the younger generations. The elders, and they would say wiser generation, refer to 4160 Coastal Highway as Seabrink. They initially named the house after a home in Maine where they spent their childhood summers.

The same simple idea of replacing the ‘a’ with a sailboat is used again here, but this time with a bigger boat. Simple, versatile, yet still relevant.

Sharks!, 4160 Coastal Highway

Shark face smile - embroiderydesigns.com
4160 - stitchtopia.com, Bethany font

Sharks! A force of nature, fascinating and not something you want to see while splashing in the surf. But they live at 4160 Coastal Highway too. Countless hours have been spent sifting through the sand looking for sharks' teeth. They become a bit less scary on this beach towel for the youngsters even while seemingly eating the house number 4160.

Shark Body, 4160 Coastal Highway

Or a more hands-off look as 4160 becomes the shark's body on the beach tote.

Shark head/fin/tail - embroiderydesigns.com
4160 - Jolson's Designs, Boys R Us font

Abstract Sand Castle, 4160 Coastal Highway

Do you like a more abstract look? You can still recognize the blue skies, surf and sand in this design even though it's not stitched a traditional way. And it evokes memories of hours spent digging in the sand building sand castles and forts then watching them wash away in the waves as the tide came in.

Cool Surfer Bird, 4160 Coastal Highway

When the surf's up there was always a pile of boogie boards at the waters' edge. And lots of cold beverages would be chilling in coolers for the surfer birds. This cool surfer bird has a 4160 monogrammed boogie board.

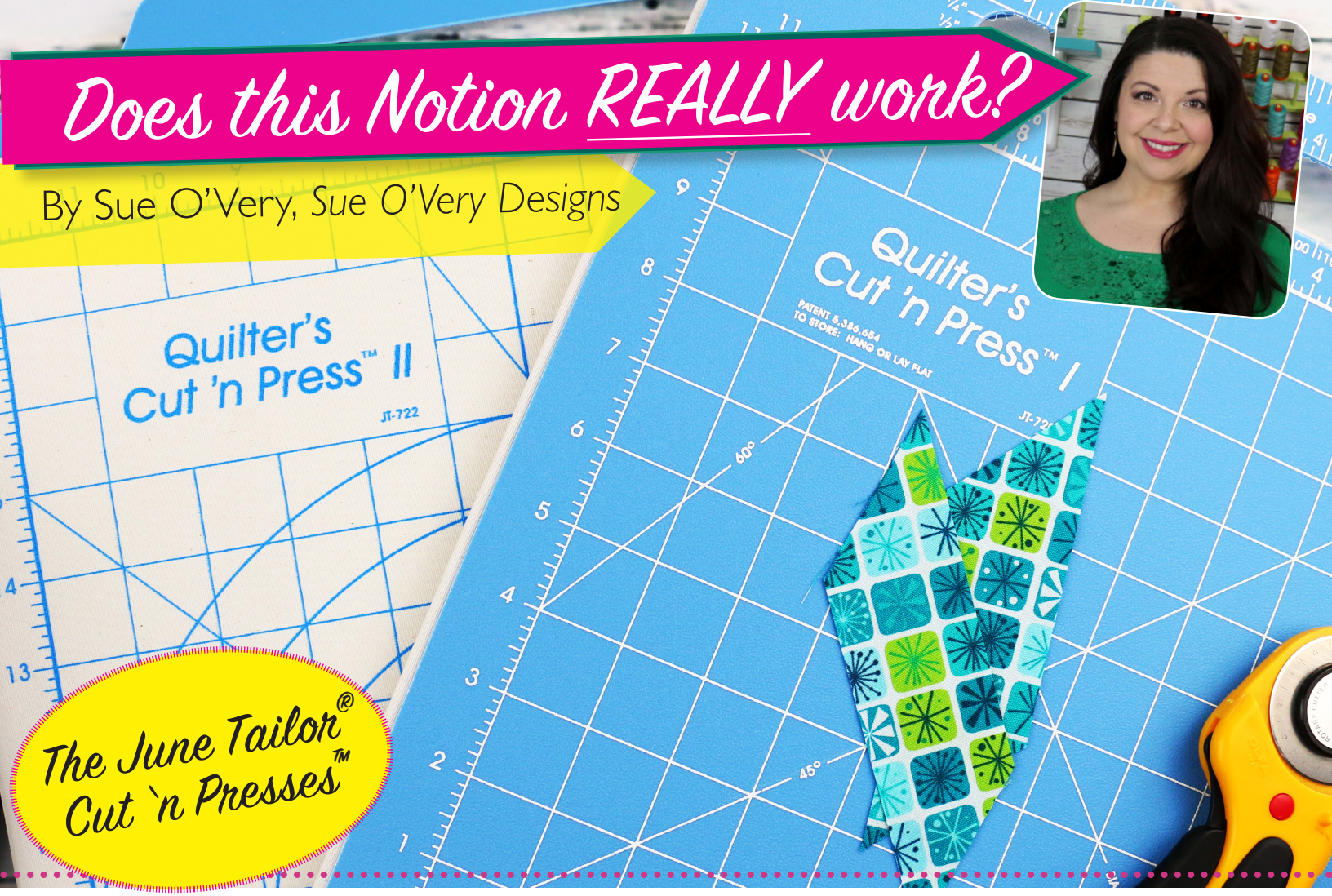
One place, multiple monograms. All of them simple, scalable, memorable, versatile and relevant.

Choose a favorite place and see how many monogram designs you can think of to describe it. It's a fun way to personalize your space. Or a way to create a truly unique gift for someone else's special place.

It's just embroidery, have fun with it!

Does this Notion REALLY work?

By Sue O'Very, Sue O'Very Designs



The June Tailor® Cut 'n Presses™

Whether making purses, quilts or stitching in-the-hoop machine embroidery projects, at one point we will all need a cutting mat and pressing surface. Not everyone has a giant sewing studio with tall windows reaching the ceiling - we can dream though! Some makers sew on-the-go in their RVs around the country. Others set up a sewing sanctuary on the kitchen table when the kids are finally asleep. No matter your sewing space situation, it's important to remember sewing is more than just a hobby - it's a genuine getaway - and our way of expressing creativity.

In order to build a happy and functional sewing space we need some basic supplies. Obviously, a sewing machine, a place to cut, a rotary cutter and an iron with ironing board. There are plenty of irons to choose from and ironing boards come in different sizes: desktop, regular and wide. Due to my small sewing space I only have room for the tiny desktop. My mini board reminds me of a bachelor's ironing board; it's fine for the occasional pressing of a pair of khakis but let's face it, for all-day sewing and pressing, they are less than ideal.

I discovered the June Tailor® Cut 'n Presses™ about 18 years ago when I was living in a tiny house and sewing in my kitchen. I was teaching sewing classes at a local shop and sold them to students all the time. Students would use them for classes and at home too. It was the perfect solution for cutting and pressing in both class and at home.

When I used the June Tailor® Cut 'n Presses™ for the first time I was hooked. The actual pressing surface was cushioned better than any ironing board I'd ever used (and I still feel that way today!). It was thick yet smooth, so my seams didn't get buried into the board. On the flip side, their signature hard surface cutting mat with superior durability and extended blade life was large enough to cut most anything I worked on. It measures 12" x 18", with a little wiggle room on the sides. A fantastic thick handle along the top edge makes it super easy to flip the board.

My first June Tailor® Cut 'n Presses™ lasted about 8 years and the second lasted 10 years. I did just treat myself to a new one and this time I decided to get the smaller size. I must say the little one has become my new SBFF (Sewing Best Friend Forever). This little one has a cutting space of 11" square and the pressing space is 10" square. It's perfect sitting just to the right of my sewing machine and using with my mini iron.

One day I hope to have the large sewing studio (and while I'm wishing I'd like to request a maid and personal chef!) and when my dream comes true my June Tailor® Cut 'n Presses™ will be coming with me.

Celebrate National Embroidery Month with dime and baby lock

Visit www.dzgns.com/blog or babylock.com on February 1, 2019 to join in on the fun!

Multi-needle Machine Maintenance

By Marie Zinno

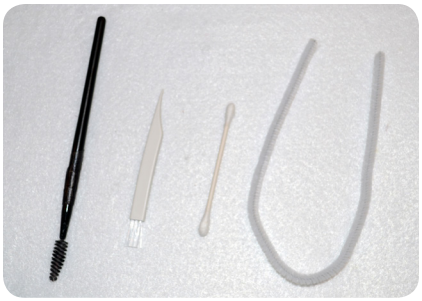
All high-end equipment deserves proper maintenance and care. As an owner of three multi-needle embroidery machines, I have a few secrets to share. For starters, read the manual. I know it's boring and very technical, but it has some helpful information and you'll learn the appropriate way to operate the machine along with the terminology. My suggestion is to read the manual while traveling or waiting for an appointment. Highlight the most common information so it is easy to find at a later date.

Do not rely on other people to tell you about your machine once it is purchased. Educate yourself and read the manual, look at YouTube videos from the manufacturer. Visit the manufacturer's website for software and current version updates.

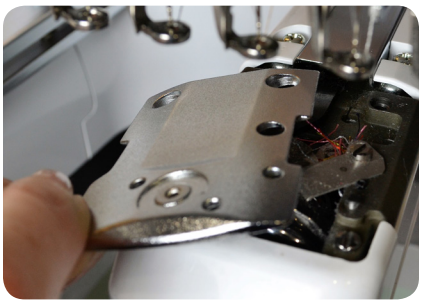
Clean your multi-needle machine as often as possible. I can actually tell when my machine needs to be cleaned by the sound it makes. I know it sounds crazy, but we have a close relationship. I stitch a fair amount of towels and fleece blankets and the stray fibers make a mess in my bobbin area. The build-up causes the machine to stitch rather "rough" and louder than normal.

The step-by-step photos shown are of my actual embroidery machine. Follow the instructions for cleaning your model as described in the machine's manual.

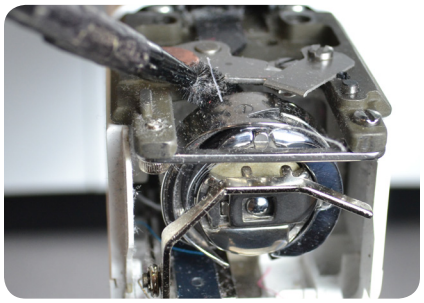
Gather your cleaning tools: the brush provided by the manufacturer, a cotton swab, a pipe cleaner and a mascara brush.



Use a screwdriver to remove the needle plate and set it aside with the screws in a safe place.

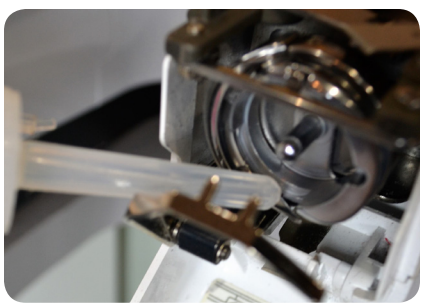


Use the brush provided from the manufacturer and clean the top area, sides and underneath the bobbin area. I also like to use a clean, new mascara brush or a pipe cleaner.



Either tool is perfect for cleaning inside the bobbin throat area because it is much longer than the provided manufacturer's brush. Mascara brushes are sold in packs and I like to keep them in my sewing area for a variety of uses.

Open the hook cover door and grab the latch on the bobbin case. Remove the bobbin case and place it aside on your work surface. Clean inside this area with the provided brush. I recommend turning the handwheel, (located in the back of your multi-needle machine), to get a better view of the bobbin hook. After the lint and thread have been removed, oil the hook.



If you have noticed the bobbin thread showing through your embroidery, the reason could be buildup of residue under the tension adjusting spring. Thread wax and dust accumulate near the hole in the case and can cause uneven tension. To clean the area under the tension adjusting spring, slide a firm piece of paper such as a business card under the spring and remove the dust.

I use a small flashlight or the light from my cell phone to see more clearly inside the bobbin throat area. Aim the light inside the bobbin throat area from below and from above. The photographs show how much lint and thread tails have accumulated and need to be removed.

Clean the underside of the needle plate with a clean Q-tip and alcohol. Insert the Q-tip into the bottle, do not pour the liquid onto the Q-tip.

My manufacturer also suggests oiling the lower needle bar above the felt area as well as the hook inside the bobbin area. Refer to your owner's manual and follow the exact procedure for your model of machine.

Replace the needles. Turn off your embroidery machine and insert new needles recommended by the manufacturer. Most owners like to keep a reference nearby of which needle has been replaced and when. You can also use stickers, tape or a notebook to list the date when the needle was replaced. When you own multiple machines with multiple needles, it can be complicated to keep track. Essentially, replace the needles after embroidering dense designs on thick fabrics and before stitching on knits, silk and other difficult fabrics.

Dust the machine and wipe the screen with the provided suede or micro fiber cloth. Never spray cleaners directly on or near your machine. Spray a cleaning cloth and wipe areas as needed. Use alcohol or other dissolving agents to remove sticky adhesive from embroidery hoops. Goo Gone and Krud Kutter are a few products I like to use sparingly on my hoops. Dust and lint can accumulate in the thread guides of the upper threads.

Remove the knobs and place nearby. Use the brush or Q-tip to clean around the knobs and under the felt disks. Be sure to replace the knob parts in the same fashion as they were removed. My manual has clear step by step illustrations.

Continued on Page 62...

Great Scott!

By Scott Goodman

Scott Goodman, owner of Sewing Machine Warehouse & Kneedle.com has been servicing the sewing public since 1976.

Support Your Local...

'Shop Local' is a strong refrain from American Express. 'Street retail' is a term that is used in commercial real estate, and describes your neighborhood stores. Some of these businesses are evergreen...dry cleaners and convenience stores, for instance. Some are cyclical and trend based. Tobacco shops turn into vape stores. In some states, cannabis stores are filling vacancies, and seedy tattoo parlors have become chic au courant. Just try and find a local store that can process film from your camera. As cars become more reliable, the corner gas station mechanic has become nearly extinct. Toys R Us is gone and Sears is in the ICU. If only Toys R Us hosted LEGO building events, Dungeons and Dragon tournaments, Barbie tea parties, and skating events. If only they fostered a sense of fun, a center of exploration, a place of community, engaging their base.

Stores that are flourishing? Apple is a strong example of what can be right in retail. Sure, their products are emotionally compelling. But their retail stores have become centers of learning, that teach creatives (that's you) to leverage your visions with their hardware and software, enabling customers to actualize their dreams. The energy level in a typical Apple store is palpable, as people touch product, get questions answered by knowledgeable staff members and explore programs like Final Cut Pro, Illustrator and more.

Decades ago, circa 1950-1960, the typical Singer Company store, had the same energetic buzz, as customers perused pattern books for inspiration, touched fabric on the bolt, learned ways that new sewing machines could leverage their creativity with buttonholes, blind hems, stretch and decorative stitches.

Businesses that are winning? Williams-Sonoma offers classes on cooking that utilize tools and appliances available in store for immediate gratification. This retailer engages, and inspires their customers, touching on several senses. They represent premium, high-quality brands with knowledgeable staff, that inspire your creativity, and aspirations.

Your local sewing machine retailer will engage and inspire, with new approaches to fiber arts. They offer advanced, high quality product, inspirational classes, and a 'Plan B' if things don't go right. Your dealer has many advantages over Amazon and big-box retailers. You will find differentiated product, models that are not available through mass-market retailers. Most brands choose select, value-priced models that are not usually carried at specialty stores. These models are purchased sight-unseen with minimal support. You might be able to compare features or bullet-points and they seem to hit all of the notes; but how do you quantify fabric handling ability, or describe the feeling of control through difficult seams? How can you measure the authoritative, smooth sound of better models? I recently searched Target for an 8" kitchen knife. I found a familiar brand name at an affordable price of $14.99. A comparable search at Williams-Sonoma yielded several models in the $200 price range. The specs were similar, but do not tell the whole story. What will it feel like in my hand? How deftly will it cut a tomato after a few weeks? How many years will I enjoy this higher-quality product?

I can't imagine purchasing golf clubs, ski boots, even shoes without a try on. Recently, I purchased denim jeans online, from a familiar brand that closed their local retail stores. The fit was ok, but the weight, color, and texture were not what I imagined when completing my shopping cart. How about choosing fashion fabric without feeling its weight and texture, or buying a car without test driving it?

Your local dealer is a specialist, trained to be an expert on the brands they carry. Most attend annual, brand-specific training. The dealer will listen to your needs and desires. An attentive dealer might bracket a recommendation, showing you what you might gain by spending a little more, or what you will give up by saving a few dollars, assuring you that you have made the best choice. These dealers know their competition, and can compare their in-store models with those only available through internet resources. Your dealers selection will be robust, service work will be rapid, and operator lessons are always part of the deal. Most dealers sprinkle their calendar with inspirational events that open up creative possibilities. They are attended by people, like you, that love embroidery and fiber arts.

Your local sewing machine retailer will engage and inspire, with new approaches to fiber arts.

This is a new year. Perhaps you were gifted a new sewing machine, or received a monetary gift that needs to be exchanged for something that sews or embroiders. Visit your local dealer. Sit and sew on new models. Technologically, they really are different, offering better control and fabric handling.

It is Academy time.
Who is your Best Supporting Dealer?
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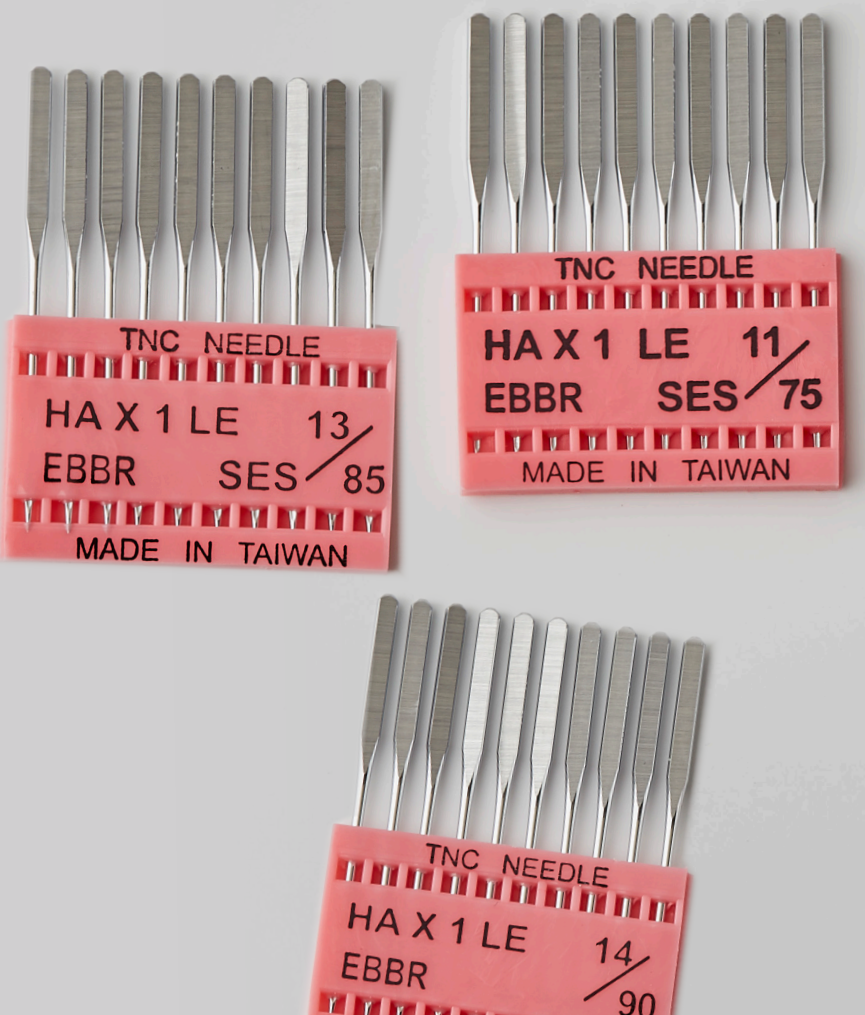

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Compatible with multi-needle and single needle machines!

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...Continued from Page 57

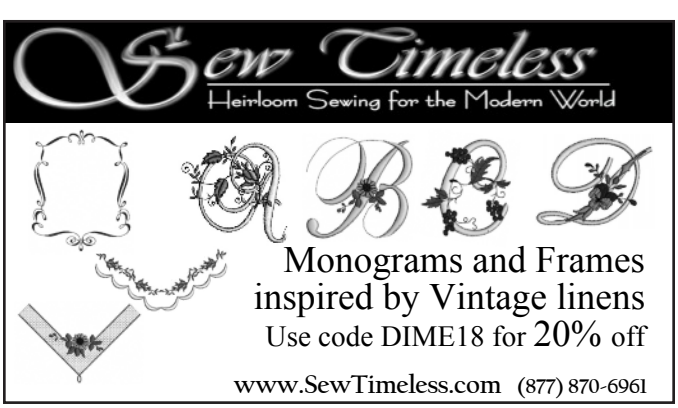
If you're concerned about putting the knob components back in the correct order, take a quick video of how you took them apart. Refer to it if needed.

Keep the embroidery machine covered when not in use to eliminate dust accumulating on the machine. Always unplug the embroidery machine when not in use for a long period of time or when leaving for vacation.

After the machine has been cleaned and needles have been replaced, stitch a tension test. The tension test is located on my main screen of the Baby Lock Enterprise machine.

Make these steps part of your routine and you'll save time and grief in the long run.

Designs' Details



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**IFC = Inside Front Cover*

A Peek into the Past

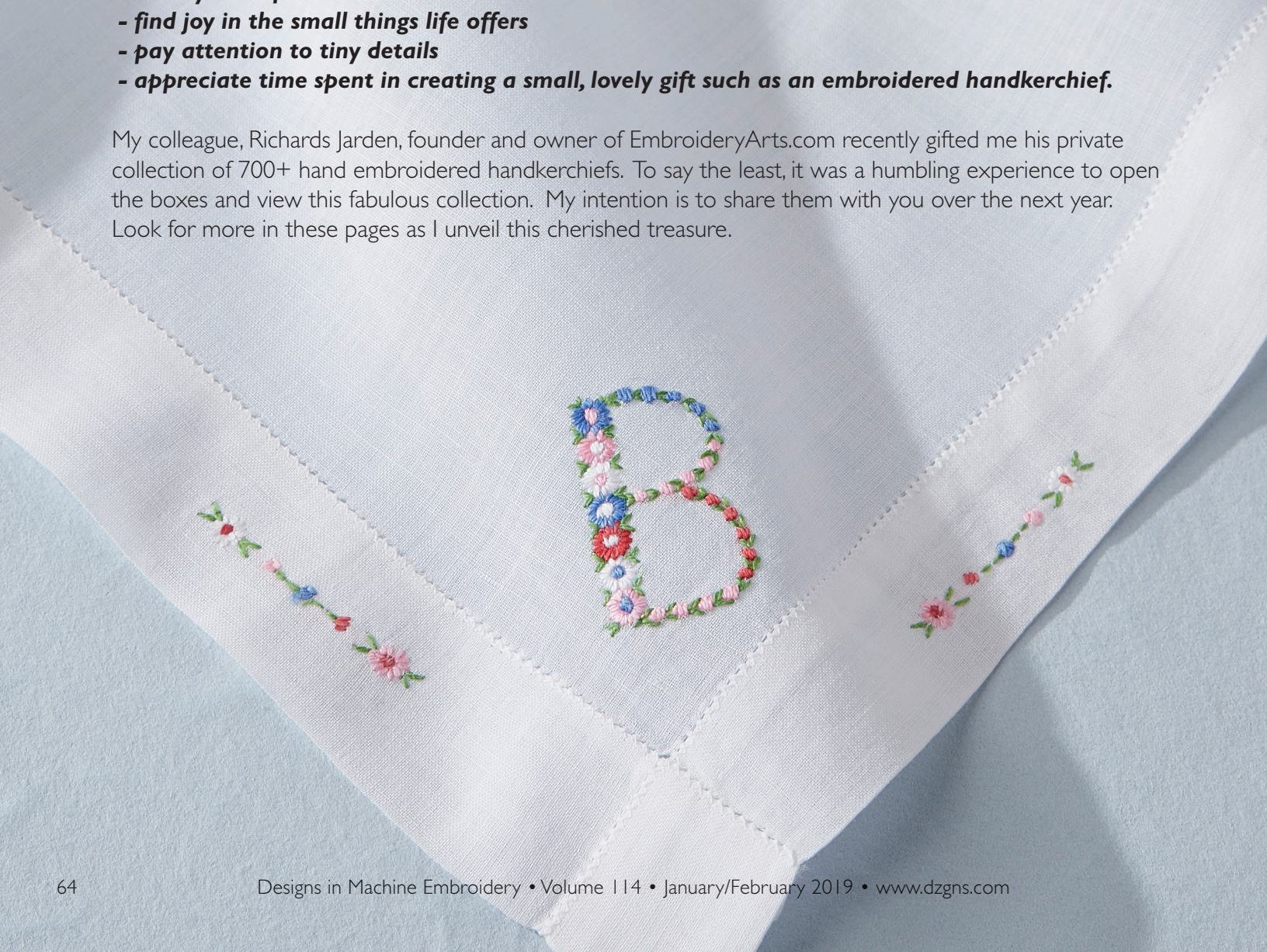
Several years ago, I sat next to a refined lady on an airplane. Hmm…why the adjective, refined? Well, she had gray hair, neatly swept off her face. Creases in her facial expression spoke of miles traveled, shared laughter and spent tears. When I looked closer, I noticed her hands had a beautiful patina. They too showed deep lines – lines that connected her to her past. They were well worn, the lines of work and struggle were smoothed over by the soft edges of creativity, leadership, guidance and love.

I was filled with curiosity but hesitated to invade her private space and time. I wanted to know where she was going and where she had been. Oh, I knew her flight plan but it was her journey that intrigued me. I sat quietly and waited for the right moment to start a conversation.

It didn't take long as shortly after we departed, she opened her smart black leather handbag and retrieved an embroidered, linen handkerchief. I hadn't seen one in several years. I commented on its elegance. And she told me she never left the house without one. She has used them her whole life.

She considers them a sweet reminder of how to….
- treat yourself well
- find joy in the small things life offers
- pay attention to tiny details
- appreciate time spent in creating a small, lovely gift such as an embroidered handkerchief.

My colleague, Richards Jarden, founder and owner of EmbroideryArts.com recently gifted me his private collection of 700+ hand embroidered handkerchiefs. To say the least, it was a humbling experience to open the boxes and view this fabulous collection. My intention is to share them with you over the next year. Look for more in these pages as I unveil this cherished treasure.



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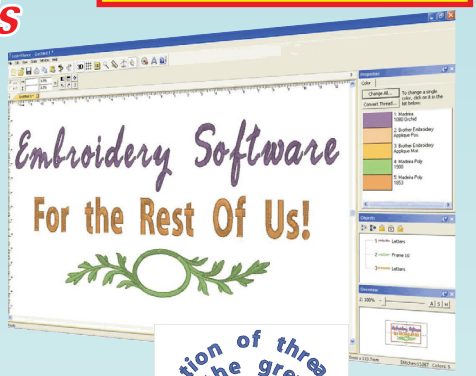

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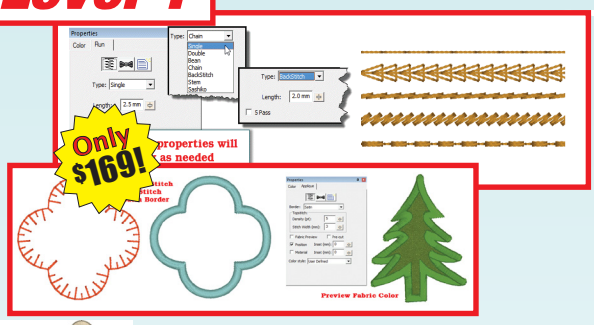

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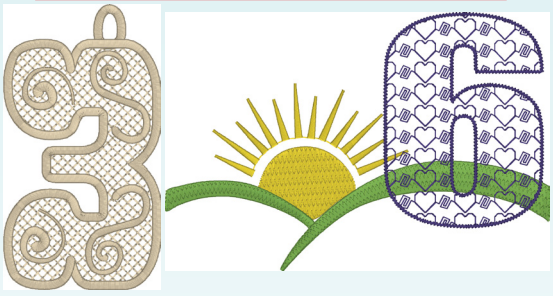

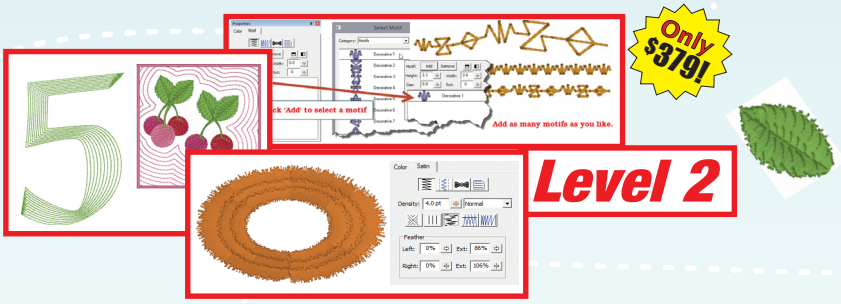

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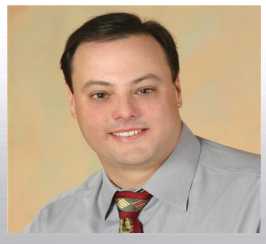

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